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ABSTRACT

Summaries of the Danish internal reports of the essay studies, the introspection studies, and the literary analyses that are part of the larger interdisciplinary Turko-Danish Fairytale Project concerning the collective versus the individual nature of the response to literature are presented in this report. Various sections of the five papers provide descriptions of (1) the essay study, (2) the participating classes and the distribution of the sexes in each, (3) the mode of data analysis, and (4) the readers in the introspection study. The paper also contains questions used for each fairytale, sample responses to the individual tales, sample protocols, and the study results for each of the three tales: "The Snake, the Fox, and the Man," "The Gold Apple," and "Per Smed's Whip." (HOD)

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FAIRYTALE

An Interdisciplinary Turco-Danish Study of the Collective v. the Individual Nature of the Response to Literature

Report No. 13

Title: THE STUDIES OF READERS' RESPONSES TO THE SNAKE, THE GOLD APPLE, AND PER SMED'S WHIP IN SPRING 1981.

THE APPENDIX, p. 82 et seq. contains information about the TERMINATION OF THE PROJECT

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FOREWORD

The present report is fairly brief. It is, in fact, a summary of a number of reports written in Danish, viz,:

1. Danish Internal Report on the Essay Studies (11.5.81) (21 pp.)
2. Danish Internal Report on the Introspection Studies (19.5.81) with three appendices (on Per Smed's Whip (henceforth Per); on The Gold Apple (henceforth Apple); and on The Snake, the Man and the Fox (henceforth Snake) (133 pp.), and
3. Danish Literary Analyses (4.5.83) (4.5.81) (68 pp.).

As the Danish team was responsible for the practical work in setting up the questionnaires for charting the responses after the reading, the empirical basis for this work was established by the above Danish internal reports and by the Turkish report no. 12. Later, when we had to argue why we had posed certain questions, we would, of course, have to translate some of the Danish statements into English, namely those which illustrated why we considered the question relevant.

As the project has been brought to an end (see letter of closure at the end), it is, however, impossible to tell what might have been relevant within the framework of the project. Hence the report gives a condensed but comprehensive survey of what the Danish readers said and wrote.

I.0 THE PURPOSE OF THE STUDIES DESCRIBED IN THIS REPORT

The present report describes the way in which we tackled what we termed "stage 4" in the initial plan (Report 1:7); and the "one or two additional pilot studies" envisioned in Report 5 (p. 7).

As mentioned in previous reports (e.g. Report 7: pp. 14, 107; and Report 11) the texts and hence the responses to the tales used in the first selection round in Denmark and Turkey (Reports 8 and 9), could not be used as a basis for a first tentative draft of questionnaires on the readings.

Accordingly, we must get responses for this work after the texts chosen had reached a form which was as identical as humanly possible in Turkey and Denmark within the limitations imposed by the different linguistic systems (as described in Report 11).

We needed information on how readers in the two countries reacted to the two sets of texts. Their responses should furnish us

- with information about what readers might experience while they read the tales,
- with information about what passages were important to the readers' experiences, and
- with a coverage of the linguistic expressions (words and phrases) that were familiar to, and used by the readers, and which we could therefore take into account when we set up our questionnaires which must be unambiguous and easily comprehensible.

All the information would, in other words, form the basis for our construction of the first draft of the questionnaires on the experiences of the tales.

II.0 THE THREE TYPES OF STUDIES

Originally we had counted on only two types of studies, viz. introspection and essay studies. But as we came to realise that there was a gap between theory and even the fullest responses we got in the two first types of study, we added a new one, viz, critical or literary analyses by students of Danish doing courses on literary methodology.

Below we give a description of each of these studies with the background information. The actual results however, given as they are in a summary form, will be presented jointly for each tale.

II.1 THE ESSAY STUDY

In the essay study we were looking for information on what readers in our core groups (cf. Report 10) considered themes and the like. So when the texts were handed out to the 17-18 year old "gymnasiaster" (senior high-school, or A-level) at St. Annæ Gymnasium on 7 April '81, the individual readers got

A. a. a pre-reading instruction telling them that they were to read a tale and would have to answer some questions afterwards

A. b. one of the three tales. They were handed out so that the tales were given in a fixed order: Per - Snake - Apple, and the readers were specifically informed that their neighbours had received other tales

A. c. When the students had read the tale they would put up their hand and then received a bundle containing four questions:, viz.:

"1. What do you find most exciting/suspenseful or curious about the tale? (henceforth "EXCITING/CURIOUS")

2. What deeper meaning do you find in the tale? (henceforth "DEEPER MEANING")

3. What moral, what message, do you think the tale contains? (henceforth "MORAL/MESSAGE)

4. What symbols were there in the tale? (henceforth "SYMBOLS")"

- as well as four blank pages for answers to the questions, one page per question (in order to facilitate our work).

B. When they had finished filling in these four pages they were then requested to fill in a questionnaire on background variables, in order to identify obscure point in it.

The session took 40 minutes in each class (reading instructions, reading tales, answering the written questions, and filling in the questionnaires).

If anyone asked a question in class, it was answered openly so that all could hear the answer.

II.1.1 THE CLASSES PARTICIPATING, THE DISTRIBUTION OF SEX

Three classes participated, then, on April 7th, 1981.

2a, a modern language class participated 11-12 a.m. 15 girls (F), 11 boys (M). One question was asked "May we keep the texts for the answers?" - "Yes". Class numbered E 1 - E 26 L ('E' for Essay, 'L' for Language)

2y, a science class, participated 1-2 p.m. 8 girls, 17 boys. Two questions in class by pupils concerning the fact that the readers thought questions 2 and 3 overlapped, were answered vaguely "Answer them the way you feel is best". Numbered E 30 - E 54 Sc. ('Sc' for Science)

2b, a modern language class, participated from 2-3 p.m. Here one answer was rejected because the sex was not stated, and the tale could not be identified. 12 girls, 10 boys. Numbered E 60 - E 81. Two questions in class by pupils on "symbols" were answered as the previous class.

Distribution of Answers to the Text

Tale	Total no. of answers	girls(F)	boys(M)	('Sc')	('L')
SNAKE	23	9	14	7	16
APPLE	25	9	16	9	16
PER	25	16	9	9	16
Total	73	34	39	25	48

II.1.2 THE MODE OF ANALYSIS

The statements from the essay study were subjected to the content analysis described in detail in Report 8:4-6.

The analysis disregards the fact that some readers did not answer some questions, notably no. 4 (about "symbols"), or answered others, notably 2 and 3, as one and the same question.

II.1.3 A SAMPLE OF PROTOCOLS

On the following pages we give 6 samples of the answers we got. The protocols on Snake and Per illustrate one protocol which is more full than the average, and one which is less wordy than the average. The protocols on Apple are typical of the sample as a whole. Apart from this no other criteria have determined the choice of these protocols for inclusion in this report.

SAMPLE PROTOCOLS FROM THE ESSAY STUDY

No. 1

Tale: SNAKE
Reader E 17M L (i.e. Essay study, reader no. 17, M(ale), L(anguage line)).

Question 1. WHAT DO YOU FIND MOST EXCITING/SUSPENSEFUL OR CURIOUS / STRANGE ABOUT THE TALE?

"Suspense and strangeness are two different things.

It is strange that the animals speak.
It is strange that basically the characters in the tale who try to find a just solution to their quarrel, cheat and and delude one another when the balance of powers shifts.

It is exciting to follow the plot, it is exciting with a fire and a snake."

Question 2. WHAT DEEPER MEANING DO YOU FIND IN THE TALE?

"The tale questions the morals of various individuals vis-a-vis their power.
In brief: everybody feathers his own nest [highly idiomatic, proverblike: is egotistical,] (the man, however, is persuaded to do so)."

Question 3 WHAT MORAL, WHAT MESSAGE, DO YOU THINK THE TALE CONTAINS ?

"The message is that in life people demand "quid pro quo" [idiomatic expression]. The tale describes people's greed [Dk: 'krævementalitet'] and ungratefulness. It tells about individuals who get into tough spots, and thus come to depend on others who can help them out of these fixes. It shows the paradox that even if the individual has been in a fix itself, it is unable to help others in the same fix. This is what the text is against, and it is primarily an attack on those types of mentality.

Apart from this a tale of this type is manipulating [the reader], if it is possible, as is the case here, to insert symbols in a context which may fit in with an author's convictions."

Question 4. WHAT SYMBOLS ARE THERE IN THE TEXT ?

"The elements may be symbols of various things.

The snake:	Evil
The tree	humanity
The man	what we should identify with
The ass	the workers
The fox	flair for business
The fire	the destructive element which the text attacks.

Sample protocol no. 2

Tale: SNAKE
Reader: E 78F L (i.e. Essay study, reader no. 78, F(emale), Language line)

Question 1

I do not think there is any element of suspense in the tale. But I think the most curious thing is that the animals can talk to one another and the animals and men can talk to one another.
I also think it is strange that the man should first save the snake, and then has it burnt, and cheats the fox.

Questions 2 + 3 (answered as one)

The deeper meaning is presumably that even though one may easily be nice and helpful some times, this does not preclude the possibility that one may well be extremely abominable in other situations.

Question 4

I do not think there are any.

Sample protocol no. 3

Tale: APPLE
Reader: E 2F L

Question 1: EXCITING/SUSPENSEFUL - CURIOUS/STRANGE

"Like in the majority of fairytales, it is noteworthy that the protagonist is in luck. She gets exactly what she needs.
I think it is strange that we get the name of only one person (Beyoglu) - the others are "called" only 'moorlil', father, sister/bitch etc.
Traditional ! "

Question 2: DEEPER MEANING

"It is a eulogy on all women's lib movements:
1. the man asks the woman for advice.
2. the woman is victorious.
P.S. p. 2 l. 36 : what God wills.
3. the boy must turn back - GIVE UP! "

Question 3: MORAL, MESSAGE

" Moral: one gets furthest by using wit "

Question 4: SYMBOLS

"Symbols: (should we think of Freud?)

The following are probably intended as symbols of something, but I do not know what exactly:

1. the horse crossing the bridge blindfolded.
2. the goldapple & apple in the pocket/ out of the pocket.

Query: Why does the father buy a shop for his son ? "

Sample protocol no. 4

Tale: APPLE
Reader: E 42 M Sc

Question 1 "I do not find the tale exciting , but a fairytale-like narrative with minor incredible things thrown in.

The strangest things in the story are
A. that the waters part (is this from the Bible ?)
B. that it is suprising that the plot gets started at all, since it is strange that another father should talk to the [girl's] father in such terms.
C. that the doves took Ali back to Beyoglu.

Question 2 "It is hard to find the deeper meaning: On the one hand women are termagants: Ali manages better than the boy, is more clever, etc. On the other hand, it is very easy for Beyoglu to get Ali for his wife: he wants her and gets her. And they start to live a traditional family life where Beyoglu makes money (in the shop), etc.

Question 3 "Because of the ending, the moral is conservative: despite the fact that the woman is sly and rebels, she finally resigns.
One message may be : Do not be cowed.

Question 4 "Symbols:
Girls: bitches (negative connotation)
Boys:curs (negative connotation)

The gold apple: a symbol of something which some people cannot get.

Bridge: a challenge/problems in life.

The yeast: a charm in so far as the problem is solved by some outside means ([as in] cheap novels).

Sample protocol no. 5

Tale: PER
Reader: E 8M L

Question 1: EXCITING/SUSPENSEFUL CURIOUS/STRANGE

"Of course the old woman's supernatural powers are the strangest elements in the tale, and, in fact, the only strange ones. As in all tales the rest of the characters seemed quite stereotyped, but no more so than one could easily imagine meeting with them."

Question 2: DEEPER MEANING

"I cannot tell the difference between question 2 and 3."

Question 3: MORAL/ MESSAGE

"The moral is 'take your wife along' [i.e. keep her in a tight rein].

A supernatural power (a graceful providence, the divine guardian of marriage) helps Per stand up against injustice. It saves him from having to flee his home and teaches him to chastise his wife, so that he can once again become master of his own house.
Id est: [the passage is ironic] Let those who break the marriage vows tremble, for the watchful eyes of superior justice is focussed on them, and will avenge any breach of the sacred bonds of marriage. Have all men chastise their wives and teach them respect "so that she be always true/and not one of those/ who run around loose" [quotation from the Danish poet] Drachman). "

Question 4: SYMBOLS

"The two decisive symbols are the whip which Per uses for chastising the adulterous ones, a symbols of the man's unlimited power over his wife and his title not to be cuckolded.
And the money that buys the whip, the power over other people, the Master of the World.

The sexual element is all-pervasive in the tale, so much so that it seems unreal. So many trite, obvious (and boring) references to this element are not found in even the most folksy [i.e. low-class] fairytales. The story seems to be constructed for the purpose.

Sample protocol no. 6

Tale: PER
Reader: E 51F Sc

Question 1: "The trick/idea of the whip and 'Take hold'."

Question 2: "I think that one deeper meaning might be that one should not be unfaithful to one's husband - not to 'get' others' wives, even though the man is old like Per Smed.

Question 3: "Do not loose your head, but hope for the best.
Know what you can, and act in accordance with this".

Question 4: "Goodness, superstition".

II.2 THE INTROSPECTION STUDY

In the introspection study we were particularly interested in the readers' experiences during the reading and in finding the passages, the elements, etc. in the text which determined these experiences.

II.2.1 THE READERS

We used university students as we have found in previous studies that we uncover potential aspects of the experience of a text far more quickly with them than with any other group we have met with.

As each interview lasted from 1 to 3 hours we had to go in for volunteers in the introspection studies. Lists were distributed to teachers at various departments at the humanities faculty at the University of Copenhagen. The lists circulated in class and were returned to us. Our assistant, Karin Sigurskjold, would then contact the individual volunteers to find a suitable time for the interviews. After some introductory training, she was shown how to conduct the experiment during the first two interviews and her performance at the subsequent three interviews was supervised and corrected.

The interviews were to be stopped when Karin hit the "+5"rule: The "+5"-rule was developed in the course of previous studies of reader response in order to keep information down to what was necessary and yet exhaustive: it simply states that once the interviewer notes that one individual reader adds nothing which has not been said before (in some form or other), although the reports in their totality continue to show great individual differences, the interviewer will continue for another 4 interviews (i.e. "+5") to make sure that the ground has been covered. If it turns out that these additional interviews add nothing essentially new, the data-collecting is stopped. Karin's assessment was that nothing new was added after the 10th reader so it could have stopped with 15.* As arrangements had been made with 2 more readers they were also interviewed and the series was thus closed with 17 participants.

C. 40 people volunteered by writing their names on the lists. But there were considerable difficulties in finding convenient times for the interviews: they took place over a 3-month period (20 February '81 - 13 May '81), and on no one day was there more than one interview.

---

*Developed in 1969, the "+5-rule" was not described in international scholarly publication until 1982, in Dollerup, Cay, Esther Glahn and Carsten Rosenberg Hansen, "Reading Strategies and Test-Solving Techniques in an E-FL-Reading Comprehension Test: A Preliminary Report", Journal of Applied Language Study, Vol I, No. 1, April 1982, p. 94.

The lists of volunteers show that more women than men volunteered. Even so we cannot claim that the 17 readers who participated are typical of the student population of the humanities faculty of the University of Copenhagen when listed according to age and sex:

Distribution of Readers according to Age and Sex

Age	20-25 years	25-30 years	30-40 years	over 40	Total
Women (F)	3	4	5	2	14
Men (M)	1	1		1	3
Total	4	5	5	3	17

The extreme ages among women were 21 and 62, and 24 and 43 among the men.

The most reasonable explanation for this distribution is probably that women have been interested or found it easier to set aside the time.

Distribution according to Department and Sex

Department	F	M	Total
Psychology	9	2	11
German	4	1	5
English	1		1
Total	14	3	17

The reasons for the high number of students of psychology are (a) that most of the volunteers were psychologists, and (b) that the lists were used when we received them and those from the department of psychology arrived long before the others.

The very fact that the study was part of a large-scale collection of statements on the experiences with the texts, where we would have mediate answers from readers in our core-group (cf. Report 10: the "gymnasiaster" in the essay-study), and more critical and traditional ones from our students of Danish, means that we need not worry about any in-built bias as to sex, if any.

We did not attempt to get anything like a statistically valid sample: this we would get in the large-scale data-collecting with questionnaires: we were only after the legitimate statements that could be made during the readings, and they appear to have been covered well.

II.2.2 THE EXPERIMENTAL SET-UP

II.2.2.1 SURROUNDINGS AND INTROSPECTION STUDY

We would meet the readers and chit-chat for a little time to ensure that they were relaxed, offer them coffee, or soft drinks, and when they were ready, the instruction was read out to them.

In it, they were asked to tell us every time they read something they found important, striking, curious, no matter whether it was in the tale, in the action, in the characters, etc., and to tell us exactly where they stopped. It was also emphasised that there were no correct solutions, but that we were interested in anything the reader would say.

Readers who did not stop of their own volition were stopped at the interviewer's discretion, and asked about their experience.

The interviewer took down everything the reader said, but also had the statements taped. Our reasons for preferring to have the interviewer take down comments were two-fold: we would immediately get manageable material and could even easily establish the verbatim statements, if they had not been taken down completely (e.g. if the reader had spoken quickly); and, secondly, and most importantly: the interviewer would be more likely to detect obscure statements, and ask for clarification, in the form of non-directive "How's that", "In what way", etc.

The order of the tales was rotated with the readers as follows:

Tale	Read as no. 1	Read as no. 2	Read as no. 3
Per	6	6	5
Apple	4	7	6
Snake	7	4	6

II.2.2.2 QUESTIONS AFTER READING EACH TALE

After having read each tale, the readers were asked 4 questions, viz.

1. Did you like the tale?
2. What do you consider the meaning of the tale?
3. What symbolic things do you think there are in the tale?
4. Do you have additional comments that you would like to make?

II.2.2.3 QUESTIONS AFTER THE READINGS OF ALL TALES

After having read all the tales, the readers were faced with an additional series of questions, viz. (Questions in parenthesis were posed only if necessary)

1. Is there any of the tales you think you know? (Which one(s)?)
2. Is there a story which you favour more than the others? (Why?)
3. Is there any of the stories that you consider alien? (Why?)
4. Is there any of the stories that you consider familiar? (Why?)
5. Do you think there was something universal about The Snake, the Fox and the Man? (In what way?)
6. Do you think there was something universal about Per Smed's Whip? (In what way?)

7. Do you think there was something universal about The Gold Apple? (In what way?)*
8. Are there other things you have noted in particular?
9. Do you have any additional comments, e.g. on this study?

Other comments made by the reader and not prompted by questions were also taken down by the interviewer.

II.2.3 THE MODE OF ANALYSIS - AND TWO SAMPLE READINGS

The results of the introspection study were treated in the following way:

The line(s) or word(s) the reader commented on was underlined in a "master" and the readers were identified.

The protocols of the readers were then arranged so that the experienced of the readers who had read the tale as the first one were charted first (as mentioned the order of the tales was rotated). This was done in order to make sure that we got the "cleanest" statements first. Only statements which added something new at a given passage/word were then put down on the "master": once again it must be kept in mind that we were only after valid statements, not a quasi-statistical study. The way the system operates is seen on the next two pages; we show the first page of Snake with the places commented underlined, and the three pages on which the readers' statements are given in a summary form (p. 19 a, b + 20 c,d). As an internal Danish report these pages were taped together so that we had a total overview of text on the left and the statements to the right.

After this follows a page with two sample readings of this first page as given in the Check Translation (Report 11:93).

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* The answers to the three questions on "universality" are given at the individual tale in the below descriptions

Rapport om Introspektion Bilag A

Slangen
s. 1, v. 5
(19.5.81)

Registreringsrækkefølge

1x læsning 1F, 2F, 7M, 8F, 9F, 13F, 14M
2. tekstlæsning 4F, 6M, 12F, 16F
3. tekstlæsning: 3F, 5F, 10F, 11F, 15F, 17F

Slangen, ræven og manden

1. En dag da en mand var på vej ind i skoven, så han et stort træ, der brændte på en skråning, og han hørte en besynderlig hvislen. Han gik derhen og så mellem grenene en kæmpestor slange, der var ved at blive brændt.
5. Da slangen så manden, tryglede og bad den ham om at redde sig. Manden fik så medlidenhed med slangen, tog en lang kæp og stak den ind mellem grenene. Slangen snoede sig om kæppen og blev således reddet.

Men istedet for at takke manden, der havde reddet
10. den, snoede slangen sig om ham, idet den sagde, at det var også en mand, der havde sat ild til træet, og skulle til at sluge ham. Manden tryglede om nåde, men slangen ville ikke høre på ham. Så sagde manden: "Lad den første vi møder, dømme imellem os, inden du sluger mig."

15. Mens de gik af sted, og slangen var snoet om manden på denne måde, mødte de et æsel. Det gjorde de så til dommer og fortalte det, hvad der var sket. Æslet sagde til slangen: "Du kan godt sluge denne mand, for mennesket er en hjerteløs skabning. Han læsser byrder på ryggen af mig,
20. han slår mig, og nu har han efterladt mig sulten her. Jeg skal slæbe på denne sadel til min dødsdag." Da manden hørte det, sagde han: "En dommer er ikke nok. Lad os gå til en anden."

Slangen 1.

1x
1 fortælling 1F, 2F, 7M, 8F

Titlen: dette lærred det tjæ for dette dem betrente grænsetider som (2F)
Titlen: et fællesnavn der til fortælle er noget fjendtlig (8F)

l 1-2: mindes om ... (2F
l 2: mindes om Titlens brændende bank (8F)
l 3: der e lagt op til en mærkelig historie (8F)
l 4: der bor ni slangen (8F)

4/1F der ... fortælling (1F)
9: der manglet forklaring/motivation (2F)
5 slangen kan ... : ... (8F)
kan tale: ... (8F)
l 5: slangen tale - som : ... (8F)
l 6 -manden får medlidenhed ... [læsevis parafrase til l.10] (8F)...

l 7: hvad der e for nogle ... (2F)

l 1-8 brænden og hoggenden ... (2F)
l 9: der ... fjendtlige ≠ ... (7M)
l 9-11: ... (2F)
l 10: manden medlidenhed ... (8F)

l 12: ... (2F).

l 13 I fællesnavn er der 3. person der ... (8F).

15-14/1F: ... historie
l 15: De kunne ... (8F).

l 17: ... tale ... Som : fælles (2F)

l 18-21: ... solidarisere sig. Æslet ... over at ... (2F).
l 17-21: Æslet behandler slangen dårligt og mennesket og ... ligesom slangen ikke ... (8F)

22-23 ...
22-23: ... (2F).

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1. ste kaste historie

Slangen s. 1.

9F F:13 14M

Titlen: en fabel (13F)

situationen: fabel

l.2: en skøning fortsetter fej ikke (14M).

l.6. Jg kan ikke lide slanger men ikke kan lade dem være (14M)

Prov. stop: Ulæk a vederen løn + mennesket (9F)

l.10-11: slangen ikl kan svømme

l.16-17: fabel.

l.17-22: ingen mennesker. Her gennem gyderne vant et hvidøje og a kunstr svinkedyr

Disse replikker er ufuldstændige.

2 Fortælling for lærere.

Slangen s. 1.

4F, 6M, 12F, 16F

3. fortælling for lærere.

5F, 5F, 10F, 11F, 15F, 17F

Pile der angiver hvor sammenhænge i mellem to elementer.

l.3: starter slangeland (6M).

l.4-5: mystiske associationer med spøgelsedukke og lignende ikke (15F)

l.5: Slangen kan ingen rigtig ægtefælle (1F)

l.8 mangler her derfor ikke nogle slanger (11F)

l.6: Identifikation med mænden (6M).

l.9: slikker sin tunge ud hvor fjenden finder flaskerne med ørenen (11F)

l.9. Slangen er symbol på det onde, men mænden retter sig ved sine venner (12F)

l.9 slangen ikke da ægte spise hænder (15F) l.10 'Pak': det er en fabel (8F)

l.10-11: fortælling vigtig handler om fodarme: dengue epidemi nær (3F)

l.10-14: sitten en voldsydelig slange (10F).

l.13-14 da regn en mildig dommer (11F)

l.13-14 fortsætter at slangen med sit hoved ikke mere en utilpasset dame (5F)

l.19 altså ikke mildyd (16F)

l.19-21: Fortælling i sydlandske hvor man mindre dage (6M)

l.19-21: altså [illegible] en mennesker (3F)

l.19-21: men mennesker har ikke altid behandlet dyr godt (10F)

l.22-23: Mænden intige fordi han ikke overholder afgrøde (8M)

4F [gennemsynde]: Det minder om slangen i paradiset kan

SAMPLE READING NO 1. INTROSPECTION STUDIES /SNAKE

Reader: 14 M. The tale is the first one read. Interviewer: Karin Sigurskjold. Date: 10 April 81.

The first reference to place is to the Danish text, whereas the one in parenthesis is to the Check translation (Report 11, p. 93+97). The present and the following sample are the only places where statements from the introspection studies are given in full.

Place Speech

l. 2 (l.3 "slope"):"I stop at line 3, the word 'slope'. When I go into a wood, I wouldn't really expect to meet with a slope just like that."

l.6 (CT, l.8 "The man was sorry for the snake"): "Really, I would have let the snake burn, for I don't like snakes . I take note that the snake talks, but there isn't anything peculiar about it when I meet with it in prose."

Further down:"You don't mind my stopping sometimes to think, do you ? " - Interviewer: "No, not at all."

Bottom of the page: (CT: p. 1 +p.2, ll. 1-4):"The tale all the way up to this point is like those that I heard dozens of in my youth."

.....

SAMPLE READING NO. 2. INTROSPECTION STUDIES/SNAKE

Reader:12 F. The tale is the second one read. Interviewer: Karin Sigurskjold. Date: 6 April 81 .

l. 1 (The opening): "It starts in some kind of quasi-fairytale style. "

l.5 (CT: ll: 7-8):"Apparently the snake has some kind of human characteristics as it can beg and implore to be saved."

l.9 (CT:l. 11):"I guess that was the beginning. The snake is viewed as a symbol of something dangerous, vicious. The man shows his greatness by disregarding all norms and saving the snake. One would expect the snake to be grateful, but it isn't."

l. 11 (CT: ll. 14-15:"that it was also a man..."): "What happens now is that even though the snake has previously been helped by the man, it wants to kill him, because of its poor experiences in the past. It makes no distinctions and doesn't trust the man who just helped it."

ll. 22-24 (CT:p. 2, ll. 1-5):"Now, in the second section, the snake and the man made an agreement to pick the first judge they met. But when they meet the ass, the agreement is all of a sudden void. The man does not stick to an agreement: in other words, it is not irrelevant who the judge is. It has got to be somebody which is accepted by the man."

II.3 The Literary Analyses

As the discrepancy between the theory of the project and the actual work done became increasingly evident, we thought that part of the gap between theory and empirical studies (introspection and essay studies) could be bridged, if we introduced competent outside literary analyses on the tales. We therefore turned to two teachers of Danish literature who did classes on literary methodology, and asked them to have volunteer students hand in essays on the texts. We received 3-4 essays on each tale. In addition, a Danish team-member was present during class-work lasting two hours with Apple. The literary analyses in Apple by the students had been prepared prior to this class and therefore add fairly little to the class analysis.

The literary analyses were very long, and are therefore given only in a summary form.

III. THE DANISH TEXTS

The texts were the texts established by the bilingual translators (see Report 11:11) without any changes.

This means that the texts of Apple and Snake are the ones reprinted in Report 11:pp. 39a-86 and 92-107, respectively. The text of Per is the one behind the CT in Report 11: 122-174, i.e. the Danish text given there with the changes noted Report 11: 118-120.

IV. THE RESPONSES TO THE INDIVIDUAL TALES

As mentioned the discussion of the results will be split up so that we give the results referring to the individual tale by all three approaches. For reasons stated in the foreword, the comments are given only as a condensed summary.

IV.1 THE SNAKE, THE FOX AND THE MAN. THE RESULTS

IV.1.1 THE ESSAY STUDY ON SNAKE

Below are in a shortened form, answers from the 23 readers who participated.

IV.1.1.1 "EXCITING/CURIOUS" (Question 1, cf. p. 7 above).

It was evident from all comments that the readers distinguished between the two concepts, so it is most reasonable to treat the two separately in the following summary.

Exciting

The following elements or passages were found exciting: The fire (17 M L). The snake (17 M L). The well-chosen animals (23 M L). The snake's wish to devour the man (18 M L, 22 F L). The moment the fox is to decide between them (52 M Sc). The tale from the fire until they meet the fox, because of personal fear of snakes (36 F Sc).

The following repetitions, series of actions, etc., were found exciting: the plot (17 M L) which leads to a culmination (12 M L); and to see what happens in the end (22 F L, 38 M Sc). The sentences passed as they reflect on Man's attitude towards animals (71 F L). The decisions the characters take to help one another (74 M L).

Two readers did not find it exciting at all (36 F Sc, 71 F L).

Curious

The following elements or passages were found to be curious: The sudden opening (36 F Sc). The end because the fox does not avenge itself (18 M L). Its speech which is e.g. wrongly placed as a moral (9 M L) incomprehensible (23 M L), incomprehensible to children (36 F Sc, 48 M Sc). The big snake (22 F L). The speaking animals (17 M L, 24 F L, 74 M L, 78 F L, 80 F L), which stand for men (38 M Sc), and do not appear to be ridiculous (32 M Sc). That all the judges are animals (50 M Sc), and the man's gesture about the hens (50 M Sc).

The following repetitions or series of actions were considered curious: The chain reaction of varied repetitions (3 FL, 26 M L). The fact that the snake accepts of several judges (24 FL, 66 FL). And finally, the man's duplicity, starting out good then to become deceitful (14 M L), and the cheating and deception determined by power.

IV.1.1.2 "DEEPER MEANING" (Question 2 cf. p. 7 above)

The most noteworthy features about the statements made at this questions were

(a) that a fairly high number of answers were proverbs or at least proverb-like.

(b) and that statements could be ordered under some umbrella headings or key ideas.

These key ideas were as follows:

- Egotism (e.g. People always have both eyes set on the main chance (17 M L). Nobody cares for anybody but themselves (18 M L, 80 F L). Everybody will do anything to save their own skin and reap a profit (80 F L (this statement also concerns 'survival')).
- Help (various statements, 3 readers)
- Deception/Cheating (various statements, 5 readers)
- Trust (3 readers)
- Judgements (2 readers)
- Man (6 readers)
- Morals (2 readers)
- Power (3 readers)
- Survival (4 readers)

IV.1.1.3 "MORALS/MESSAGE"? (Question 3, cf p. 7 above)

One interesting feature was that some of the statements clearly indicated that the readers wanted to dissociate themselves from what went on in the story.

Once more it was easy to discern some key concepts, some of which squared with those generated by the previous question.

- Egotism (1 reader)
- Help/Assistance (8 readers, e.g., one ought to help unconditionally (38 M Sc); it does not pay to help others (50 M Sc); one should help only one's own family (12 M L and 24 F L)).
- Deception / To Cheat (4 readers)
- Trust (4 readers, e.g. you should trust yourself only (9 M L, 24 F L, 71 F L)).
- Judgement (3 readers , e.g. one should never act as a judge except of your own brother(36 F Sc)).
- Man (as the ruler of all, 80 F L).
- Gratitude (one should show gratitude (18 M L). There is no gratitude (71 F L)).
- Rewards/Material Benefits (6 readers)
- Goodness/Good deeds (5 readers, e.g. Never save what is evil (9 M). A good deed should be rewarded (38 M Sc). Good is always victorious (52 M Sc). One can be both good and evil at the same time (78 F L)).

IV.1.1.4 "SYMBOLS" (Question 4, cf p. 7 above)

A number of readers reported they saw none.

Most bidders used adjectives, which are here turned into - mainly - nouns ('.;' differentiate between otherwise unidentified readers):

- The fire: destruction. Love.

- The tree: humanity

- The horse: the good; good-humoured; and useful animal.

- The ass: the shortsighted, dumb, disaffected, lazy animal; the workers.

- The woman: the ruler and manipulator. She is not corrupt; and wiser than the fox, hence she shows the victory of goodness

- The man: intelligence

- The fox: slyness. Slyness deceived. Wisdom and rationality.

- The snake: the slimy, sly, arrogant, and evil animal. The Evil One in the tree in the Garden of Eden. Evil doomed.

Two readers tried to give more comprehensive interpretations of the tale as a reflection on society:

(a) man = those who can buy anything they want
the ass = envious and poor people
the fox = those who try to attain man's status - but in vain (12 ML)

and

(b) the tree = Mankind, where fire represents what is morally destructive,
the ass = the worker,
the fox = the businessman,
the man = the one with whom we should identify (17 M L).

IV.1.1.5 OTHER COMMENTS

(a) 2 readers said the tale was for children.

(b) two readers identified with the man.

(c) six readers said the tale reflects on life/everyday occurrences. And one on animals vs. Man.

IV.1.2 THE INTROSPECTION STUDY ON SNAKE

IV.1.2.1 Special Features in the Readings

Some readers showed distinct characteristics in the reading of Snake:

6 M had many predictions and a pronounced empathy with the man.

8.F's report was a running paraphrase all through; 9F, 15 F in various passages.

4 F made a kind of summary at the bottom of each page.

11 F commented only on the first page.

7 M and 8 F commented on the style in brief passages, while 1 F, who disliked the story, made damning comments on everything.

A total of 8 readers made comments on the idiomatic expression used in Danish for CT, p. 3, l. 25 "run", viz. 'smøre haser'.

IV.1.2.2 Reports Given during the Reading of Snake

The following is a summary; and, as mentioned, once a statement has been made about a passage, it is not noted whether it is made by other readers as well. The charting is not exhaustive. Please note: New line '.' and ';' as well as ":" or "-" differentiate between statements made by otherwise unidentified readers.

PLACE	COMMENTS
(The title:)	"It shows it is an animal tale" (13 F) "A folktale which will explain some natural phenomenon" (8 F)
p. 1, l.3	("fire"): "This reminds me of the burning bush in the Bible" (8 F)
p. 1, l.6	('snake to be burnt'): "Here is the snake" (8 F). "There is no explanation" (1F, 2F) "I hate snakes" (6 M, 14 M). "This is mythological with a resurrection, so the man should keep away" (15 F).
p. 1, ll. 12-13	(the snake wants to devour the man): "The speaking animals show it is an animal tale" (many readers, also before), "Ingratitude is the way of the world". "The roles have been reversed" (2 F).
CT, p. 1, ll. 14-15:	(it was also a man had set the tree on fire): "The snake wants revenge" (9 F). "The story is about prejudice" (3 F).
CT, p. 1, ll. 18-20	(they agree to find a judge): "Typical of folktales to have an outside judge" (8 F). "They look for impartial justice" (16 F). "A surprise that this revengeful snake will go in for a just sentence" (5 F).
CT, p. 1, ll. 21	(they walk): "boring tale" (1 F). "They might as well remain stay put on the spot" (8 F).
CT, p. 1, ll. 24-27	(the ass's sentence): "the ass is not impartial" (16 F). "A pack animal for generations, it is against Man" (9 F). "The ass generalises like the snake" (2 F). "The tale is from the Mediterranean where animals are maltreated" (6 M). "Man has not always treated animals well" (10 F).

CT, p. 2,
11. 1-4 (the man wants one more judge): "The animals are in charge" (2 F). "It irritates me that the man does not stick to his agreement (6 M).

p. 2, 11. 7-8 (the horse pities the man) "The horse is kindly" (9 F). "The horse has the same moral point of view as the man: it was one good deed" (8 F). "People look upon the horse as a noble animal - unlike the ass" (12 F). "The horse must have been treated well" (5 F). "The horse does not involve its own relationships" (15 F).

p. 2,
11. 10-12 (they agree to a third judge): "The typical number of three" (13 F) "They are on a par in judgements" (12 F). "Curious that they accept of yet another judge" (2 F).

p. 2, 1. 14 (the fox is sunning itself). "I never heard of foxes doing that" (1 F) "It will probably be hostile to Man who hunts it" (6 M). "I associate to the four elements: the fox = air; the ass = earth; the horse = fire; and the snake = water (15 F).

p. 2,
11. 18-19 (the fox's assessment that they are in disagreement): "Commonsense observation" (10 F) - "It can evaluate things" (8 F)

CT. p. 2,
11. 20-23 (the man makes the sign): "funny sign" (17 F). "The fox's comprehension of that odd sign shows it is more clever than I am" (7 M).

CT, p. 2,
11- 22-25 (the promise): "the sign is explained" (13 F). "The fox is corrupt" (2 F). "The fox judges for profit" (8 F).

CT, p. 2,
11- 25-26 (insistence on fairness). "As it is bribed it is not impartial" (6 M).

CT, p. 3,
ll. 26-27 (the fox demands a reconstruction): "It reconstructs like the police" (8 F).

CT, p. 3,
ll. 1-6 (the snake and the man act as demanded): "I daresay that snake is a bit dumb" (10 F). "Incredible that the man doesn't get the point: he seem dull-witted" (7 M). "The fox is in charge here" (8 F). "The fox punishes the snake in a just and smart way" (15 F).

CT, p. 3,
ll. 6-8 (the fox interferes and demands its reward): "The fox is indifferent to anything but its reward" (9 F). "Like the snake we ask for help when in trouble - then to behave like all others. Evil persons judge out of egotism, not universal laws. The snake is burnt, but only the fox gains something" (4 F). "There is no sense in the way the judgements are passed: the fox is prompted by profit, the horse has no motives" (3 F).

p. 3,
ll. 15-17 (the woman objects to having the hens given to the fox): "Of course there had to be complications" (1 F). "Like the animals, the wife has another suggestion" (2 F).

CT, p. 3,
ll. 16-20 (the dogs are put in the sack): "The man follows orders, and there are only two things he does on his own: he saves the snake and bribes the fox" (8 F). "Man does not fulfill an agreement which is dishonest" (16 F). "A pity that the dogs, Man's best friend, should be put in the bag" (6 M). "The view of women here is a disgrace" (15 F).

CT, p. 4
ll. 1-2 (it beats its brow), "Funny feature" (16 F).

CT, p. 4,
11. 2-4 (the fox's speech): "This is hard to understand: when the man puts the dog in the bag he regrets his promise - as does the fox here" (9 F). "It should not have acted as a judge, for the man is not 'me', so it cannot judge" (13 F). "It must be his brother, don't you agree?" (14 M). "Incomprehensible sentences that set your imagination flying" (4 5F). "I guess the moral is that one should not meddle" (15 F). "Difficult, some kind of family relationship: or 'he' is the man himself" (7 M). "Strange. This is a moral: the fox can be a judge only within its own family: what a contradiction" (8 F).

p. 4,
11. 6-11 (Formula ending): "Just like Hans Andersen" (2 F). "First time we meet with a first-person narrator" (16 M).

IV.1.2.3 Questions after the Reading of Snake

The answers to these questions were highly diversified, and only a select few are given here.

IV.1.2.3.1 Did You Like the Tale?

Please take note: with many who read this tale as the second or third one this means only "in relation" to the previous one(s): (Don't knows are left out)

No: 3 readers (1 F, 7 M, 15 F)

Yes: 11 Readers (e.g. 8 F, 9 F, 14 M, etc.).

Reasons: the tale is contradictory (2 F, 8 F), extremely negative (7 M), and definitely not for children (2 F).

It is a fine animal tale (6 M), and good in its character-drawing (8 F), the contents are relevant (12 F), the language fluent (12 F - except for the ending), and the description of the fox is a treat (10 F). It doesn't take a stand (5 F), and has no moral (15 F). The problems are complex: who is to judge (11 F); all judge from their own point of view in a relativistic way, but the third way, of doing it for profit is shown to be selfcontradictory: the fox goes in for the egotistical approach which it admits does not pay off (17 F).

IV.1.2.3.2 "What Do You Consider the Meaning of the Tale?"

The answers are highly *proverbial* and concentrate on

- smart people outwit others,
- You must manage on your own for there is no help,
- there is no one you can trust,
- survival at any cost,
- deceit,
- prejudices,
- not to meddle.

IV.1.2.3.3 "Symbols?"

Jejeune statements - like the fox being slyness - have been disregarded.

- the wickedness of Womankind (the snake/the tree are female symbols, the stick phallic (7 M)
- the snake stands for temptation in Man (8 F), or is a symbol of knowledge discarded, thus prolonging the process of individuation (4 F),
- the man is an individual to the horse and humanity to the ass and the snake (8 F), and a symbol of human ingratitude (14 M)

IV.2.3.4 Is there "Anything Universal"? (After reading all three tales)

- the characteristics are common to different humans (e.g. 3 F, 16 F),
- the concept of the animals is traditional (16 F),
- the sentences and ways of passing sentences are fairly common (e.g. 17 F).

IV.1.2.4 THE LITERARY ANALYSES OF SNAKE

The three analyses received are given in a condensed form (20 F, 21 M, 22 M)

Genre

An animal tale, highly allegorical, and moralistic, where all animals represent human characteristics: complete agreement (20 F, 21 M, 22 M).

Stylistic features

The last speech by the fox and the narrative mode is commented on by all.

Structure

is commented by all, in most depth by 21 M who makes a distinction between the narrative space constituted by the conflict between the man and the snake. Even after the snake has died, it continues in so far as it has set the conflict between the man and the fox moving. The new conflict is different from the first one by not being resolved at the end of the tale. The qualitative structure is different: the snake wants to eat the man because he is a man, i.e. belongs to the race of man, and the individual is part of the collective guilt - an assessment subscribed by the ass. The horse forwards the view that the individual be judged on the basis of individual acts, hence the man should not be eaten. But by permitting the snake to be burnt, man does away with the horse's view, for now he is guilty: qualitatively the conflict between the man and the fox is therefore the more important one (which is then shown in the analysis) because the ideas are evident in their actions.

Biblical overtones

are discussed by 20 F who mentions in passing that man and snake have been enemies after the Fall, but that the relationship before then is what makes an outside judge a necessity. 22 M discusses and rejects the idea that the tale refers to the biblical episode: the idea that the snake deceives, and that man and woman do so after the Fall, is not very fruitful - the animal tale is not about the consequences of the Fall, and the woman's action is not determined by sex but one out of many expressions of generalities.

20 F

To the snake all men are part of the same enemy race, hence the man must die. But since it has also the power [in having coiled itself around the man] to kill him, it can permit itself to be magnanimous and permit the outside judges, although the repeated use of them is some kind of deceit on the man's part. Even so, the episode with the fox shows that neither of them has gained some new insight: it is existentialistic that the two opponents intend to reenact the whole rescue of the snake without any intent to cheat or deceive. The charitable, helpful man is thus punished physically by a power which he must fight psychologically and ultimately by means of bribes and cheating: it is no longer necessary to be honest. The man has a helper, his wife, who holds sway over him, and who makes him break his promise to the fox. The fox's innate cunning is blurred so that it forgets Man's nature, and it is punished for acting as a judge for gain.

The morals are that one cannot trust those who have more power than oneself, and that one should never interfere, but stick to one's own business. [The analysis is decidedly poor in comparison with the others].

21 M

As opposed to complex characterisation, the *fable* is in keeping with the general feature in the genre that the animals embody typical stances and attitudes. This *tale* is special in so far as the maxim is to form as a kind of repercussion in the reader's mind after the reading.

As mentioned [see structure above] a distinction is made between narrative level where the ass is the snake's helper, and the horse the man's; and the qualitative level where the man becomes guilty, although he is prompted by the fox. This makes us focus on the conflict between man and fox where the fox is the subject, man the object.

The man acts without motivation: he saves the snake without any specific reason, and when he acts with motivation (1) by not saving the snake, and (2) by cheating the fox, it is outside forces, the fox and his wife, respectively, that call his attention to his lack of egotistical motivation and of prospects of benefit. He is thus different from others, the ideal of superhumanly charitable action, the symbol of idealised innocence.

The fox is actually more human, an allegory of ordinary human characteristics: it can think, understand, be afraid, and act with covert intentions, as it does when the man and the snake are made to re-enact the rescue of the snake. Although it reflects on what happened at the end, its thinking reveals that its conclusions and views on its own motives are at variance with what it actually did: It was not prompted by a wish for justice but for gain, and it is not true that the man originally intended to cheat it.

The tale shows then, that Good, charity, and cannot withstand a confrontation with Man as he really is: egotistical goals impede a realisation of the ideal human actions, and the tale illustrates the wickedness of Man. Its view is that man is essentially evil.

22 M

One of the themes is trust vs. deceit, personal vs. collective/universal: this is brought out in the series of depressing deceits throughtout the fable. The snake refuses to view the man as an individual, but it lumps him with humanity as a whole, and thus starts off the chain of deceits: the man is robbed of identity and becomes a common denominator for his species. When they hear the ass, the man does, in principle, become deceitful, too. In the deal with the fox, the man and the fox build up mutual trust aimed at deceit - but the fox's trick is totally individual. This trust is then broken by the man, and this leads to the fox's final realisation. The first and the last instances are the most important examples of deceit (as the intervening ones are arguably the outcome of the snake's original deceit). All characters in the title have an ambiguous attitude to individual vs. collective judgements of character: one cannot logically base anything on an assessment of the individual vs. the collective.

The man's appeal to personal goodness is nullified by his final deceit. The snake which sticks to its assessment of collective humanity, is mistaken in its acceptance of the individual in the re-enactment. The fox which proves the justification of the snake's distrust, trusts the man's individual honesty: our disgust with the ungrateful snake rebounds, and the reader is left with a feeling of nihilistic feeling of chaos. (1-4, shortened)

Another feature is that the fable is cyclic, in so far as everybody is back at square one at the end: the snake is burnt, the man is free, the fox is on a big rock: but here, too, there is a decisive difference: it has gained an experience, and our attention is focussed on this difference as the only incongruity in the "cyclic" tale: the fox's comment becomes the tale's moral: this is the only gain from the chaos.

Another theme: that the *animal tale* deals with the collective unreliability and egotism of Man is probably to be rejected: the message is in the moral which is applicable to all beings, rather than man vs. animals: the fox deceives the snake, and thus shows that Man is not the only deceitful creature [this argument is supported by other evidence]. Furthermore the fox's phrase "my father's son", meaning 'yourself', or 'your closest relatives', also points to an allegory where all beings are metaphors for human beings. But there is a discrepancy in the tale which points to muddled intentions on the part of the author.

The fable essentially shows that the horse's attitude is wrong, and that good deeds are only accidental: but the argument is not consistent, for if the snake had allowed for an assessment of the individual act, i.e. thanked the man, there would have been no problem: the tale thus starts out with the very argument it proves in the end, viz. that one cannot judge by individuals. Its moral is circular: an individual way of viewing the chaos in the surrounding world. And since the tale is a reflection on the real world, it equates social relationships with natural conflicts, something given by innate nature and which cannot be fought. Its moral is actually an impediment towards a more social attitude: it emphasises the laws of nature, and makes it impossible for us to attain a more charitable attitude. Its view of life is that all are at hoggerheads with the rest of the world: there is no justice, and one should stick to one's own business.

Ideologically speaking the moral of the fable is close to liberalism, but without the emphasis on moral laws and belief in the positive individual actions characteristic of liberalism.

IV.2 THE GOLD APPLE. THE RESULTS

IV.2.1 The Essay Study on Apple

The mode of analysis and two sample protocols have been described above (p. 7-13).

IV.2.1.1 "Exciting/Curious"?

In general, the second part of question has elicited most answers in this tale.

The only element to strike several readers (5) as *curious* was the speaking lap-dog. Apart from this it was noted that the persons had no names, that the figure of 40 appeared twice and that a girl was the hero. The yeast and the old woman also drew one comment each.

As for isolated actions, passages etc., it was found curious that they should use rose leaves to find out if she was a girl; that the man referred to the girls as bitches; that the girl was sure she could steal the apple; that she should use the yeast the way she did (3 readers); that the doves did carry her to Beyoglu (2 readers); and that they could carry her (1 reader).

The language and style struck readers as curious because of the jumps between the past and present tense (1 reader); because the language was modern with modern expressions (2 readers), or childish (1 reader).

As far as the plot was concerned, readers found it curious that there were two tales. And then the attitude to the two sexes was considered somewhat odd (4 readers).

3 readers reported that they did not find the tale *exciting* at all, and, as hinted above, there were few comments.

Two elements, viz. that the protagonist was a girl (64 F) and the episode in the bath (21 F), were noted.

As for longer sweeps, the competition between the two families (31 M), the girl's efforts and difficulties in getting the apple (3 readers), and the attempts to discover her sex (4 readers) were the only things mentioned.

IV.2.1.2 "Deeper Meaning"?

In this tale the answers to this question could be grouped under two main concepts and a large number of less strongly represented ones:

- the view on women (14 readers, e.g. that girls, not men are the active, intelligent etc. ones).

- wit ((8 readers, e.g. wit victorious),

- and then ideas like e.g. Honour. Young people can solve difficult tasks. You get the things you really want.

IV.2.1.3 "Message/Moral"

Once again two main concepts emerged, viz.

- the view on women (9 readers). 5 readers added that it was old-fashioned, especially in so far as the norms are preserved at the end since Beyoglu marries the girl in the end (13 F, 42 M, 60 M).

- happiness and love (5 readers).

Five readers focussed on the two men's quarrel at the beginning in highly different ways: You should not jeer at others (2 readers). It is reasonable to show that others are mistaken if they take a poor view of you (65 M). Parents decide on behalf of their children (31 M). One should not get upset with trifles: the man wins, but looses his daughter (30 M).

Among the few others (4 readers) were morals, e.g. that one should not give up (42 M) and that deception/ disguise pays off.

IV.2.1.4 "Symbols"

-bitches: a negative symbol (42 M); point to the barriers which can be vanquished only by women (54 M).

- the blindfold horse at the bridge - but I do not know of what (2 F).

- the bridge: a challenge (42 M).

- the yeast: a helper (42 M); work in the household (61 M)

- the rose leaves: control of goodness

- turtledoves = love (2 readers)

- the gold apple: wealth, goodness, riches, rewards, esteem for the father, love, Beyoglu's love (various readers, some giving up to three interpretations).

- Beyoglu: capitalism

There was one attempt (by 67 M) to make the symbols fit a pattern:

the girl = rationality + the boy travelling with her = brutality + the old woman = the one who solves problems Beyoglu = the man in love who wins his beloved.

IV.2.1.5 Other Comments

Eight readers remarked that this was a traditional fairytale and the like. 2 readers made specific comments to Hans Andersen's The Princess on the Pea. 3 readers as to whether it was comprehensible to children or not.

IV.2.2 THE INTROSPECTION STUDY ON APPLE

IV.2.2.1 Special Ways of Reading

5 F and 14 F made a number of comments on formal aspects, e.g. the commas. 1 F on the shifts in tenses. 2 F did not like the tale and criticised formal features. 11 F who had the same attitude summarised half the tale and made a number of observations on genre. 16 F who was not entirely happy with it, was looking for oriental features and commented almost exclusively on individual components.

6 M and 12 F reported some visualisations.

4 F saw the tale as carmatic [connected with rebirth] and this coloured her interpretation of the tale completely.

IV.2.2.2 Linguistic/stylistic features

Virtually all commented on the alien features, but it did not affect their attitude as such - it was just registered.

IV.2.2.3 Previous Readings

No discernible influence: 5 readers who did it as the second one referred to the whip and/or the old woman in Per, and so did 4 persons reading the text as the last one.

IV.2.2.4 Reports Given during the Reading of Apple

As the charting of the Snake has shown the procedure we used, we shall content ourselves with giving only some statements (cf. pp. 30-33 above).

Statements from different readers are separated by ';.?.'

CT, p. 1, ll. 1-3 — It was noted that it was a fairytale or fairytalelike, and it was surmised it had something to do with money.

CT, p. 1, ll. 4-7 — (the neighbour in the coffeehouse): the coffeehouse was non-Danish. The word 'bitches' did not belong in a fairytale; but the man was apparently humiliated; and women were suppressed. It was downright funny that he should react by being ashamed. There seemed to be sexual overtones.

CT, p. 1, ll. 14-21 — (the eldest girl's reaction): The girl is thinking only of herself; and it is obvious that to her the most important thing is to get married, i.e. follow the norms. It is antifeminist. This is interesting as marriage is legitimate access to sexuality.

CT, p. 1, ll. 24-28 — (the episode is repeated): It is a typical fairytale with repetitions; strange that he likes listening to it; and yet more curious that he does not ask what he means; the man seems to be masochistic. He is a bit dumb and cannot see that it is a proposal.

CT, p. 1, ll. 29-34 — (the girls repeat pestering him at home): this is from a different culture where girls are given in marriage; these girls have an exasperatingly inactive attitude to wait to be married off and do nothing themselves; and they are not offended. They cannot talk much in the family if all still think they are to be married off. Strange that the worst thing that could happen to them is to get married.

CT, p. 2, l. 3 — (the last girl): the youngest girl will probably solve his problems.

CT, p. 2, ll. 8-10 — (she advises him): It seems symbolic that it is the sixth girl on the sixth day. I bet she is the heroine. She advises him to go to the place of conflict.

CT, p. 2, ll. 10-14 — (she suggests a counter-greeting): The girl is not affected by the surroundings where the woman is helpless. Strange that he had not thought of that himself. There is a connection between the six bitches and the six curs. How can she know that he has got six sons? As she knows that he has six sons it may be because they have an affair running.

CT, p. 2, ll. 17-22 — (the neighbour's answer): What is Beyoglu's pocket? That apple must be the central symbol in the tale; it is the highest thing attainable; and it is introduced without motivation. The name, Beyoglu, is oriental; how is it pronounced? He must be a dangerous monster.

CT, p. 2, ll. 32-36 — (the girl's advice that he take up the challenge): Once more the girl is in charge. You do not make wagers in a fairytale. A strange thing to involve God in a bet. God is some kind of superior authority. One would have expected 'Allah' here. All of a sudden there is money involved. There is clear association to something spiritual from the very beginning - which is far from ordinary human consciousness - and we find it in all the figures which are cosmic symbols (4F - see p. 42 above)).

CT, p. 3, ll. 11-12 — (they get arrested): The story is old but even today people are arrested on slender evidence. Strange to have them arrested for quarrelling. Seems as if there is little freedom of expression. We would have used used the word police. The word 'watchmen' is oldfashioned.

CT, p. 3,
11. 14-20

(the judges accept that the children must steal the apple): What a silly agreement. Incredible that judges accept this. The authorities are God (4F).

CT, 11. 21-30

(the girl is disguised as a boy and the boy warned): The morals must be protected by prohibitions and men's clothes. This is non-Danish with this disguise. This can be interpreted as having something to do with sex. It is a muslim country. The father must be behind the girl's loss of identity. Beyoglu must be a monster.

CT, p. 3,
1. 31

(Ali Sagdik): I associate to Arabian Nights. It means something I do not understand. I wonder what it means. It is meaningless.

CT, p. 3,
11. 34-36

(they get to the bridge, the horses get scared): Bridges represent transition from something known to something unknown. Clearly fear of sexuality and a transition to adulthood. Water stands for pure truth. The horses's fear is the fear of a new situation.

CT, p. 4,
11. 4-6

(the girl stays behind): Why does she want to do that - it is unusual in a fairytale. She wants to get rid of him to get an idea about how to cross the bridge, but perhaps she will help him too.

CT, p. 4,
11. 6-17

(she gets the idea and implements it) Wise girl. A woman's wit is negative. The point is to plunge ahead rather than to analyse. The idea works. The whip reminds me of Per.

CT, p. 4
11. 19-36

(the boy's attempt is unsuccessful): The girl manages in an elegant way, whereas the boy is cruel. His attitude will not help him overcome difficulties. There must be some strong feelings about family honour. The boy does not try to understand, he tackles the problems in an external way. The girl feels emphathy which he does not.

CT, p. 5, l. 4 — (the old woman). A helper as in Per. An old woman with a scarf. The helper.

CT, p. 5, ll. 13-16 — (The girl tells the old woman about her task): A bit risky. This is the traditional piece of confiding.

CT, p. 5, ll. 16-19 — (the old woman's gifts): Strange, although it will probably turn out to be useful. The old woman knows the girl's future and can see what she'll need. She is a good angel. She may be her inner voice which tells her what she will need. This is different from what we find in Danish fairytales. Why the yeast? The yeast is probably something which can grow.

CT, p. 21, ll. 21 — (the large sea): The old woman can look into the future. Apparently a second ordeal. Why sea instead of 'ocean' (2 F). How can yeast divide a sea? I associate to the Bible.

CT, p. 5, ll. 30-32 — (the large sea): The yeast is the magical means for passing the sea. It must mean to pass straight through without going in for extremes.

CT, p. 6, ll. 1-9 — (she meets Beyoglu): Strange that he is the first one she meets. We still do not know who he is. Aha, he's a prince. Apparently he cannot tell she's a girl. We get his view of her.

CT, p. 6, ll. 16-21 — (Beyoglu consults his mother). It's interesting with the disguise and Beyoglu's falling in love. He must be in doubt as to whether he is a homosexual. I wonder if Beyoglu is a homosexual. I thought he was a monster but he has got a mother and cannot be all bad. This points to the Arabic world.

CT, p. 6, ll. 26-31 (the rose-leaves test): Cute test. I associate with Princess on the Pea [Hans Andersen]. This is pure prejudice. The difference between girls and boys.

CT, p. 6, ll. 32-35 (the lap-dog overhears the conversation): The dog is the helper. The dog represents intuition. The dog is the mediator of knowledge showing that nothing can be hidden to the heavens (4 F).

CT, p. 7, ll. 2 (bathroom): Not particularly exotic. This seems modern. Aha, so they have got bathrooms in the palace!

CT, p. 7, ll. 5-7 (the girl whiles away): Quite unusual. Nice girls shouldn't smoke. This is not in keeping with our ideas of what women do in fairytales. It ought to be a hookah. In this connection it is probably to show that she is a man.

CT, p. 7, ll. 13-18 (the first test is thwarthed and Beyoglu goes to his mother): She has passed the test. Why a test if you do not believe in the outcome? He must be very keen when he doesn't believe in the first test. To children this is clearly instruction in the role of the sexes. He doesn't give up.

CT, p. 7, ll. 19-26 (the mother's advice to take Sagdik to town): The prejudices are incredible. There may be some truth in it as far as some girls are concerned. The role of the sexes is exasperating. Gross discrimination. Indirectly the mother claims that men cannot weep.

CT, p. 7, ll. 29-30 (the front tooth is broken): Somewhat crude.

CT, p. 7, ll. 30-31

(she produces a pearl): She takes it fairly easy too. How is it fastened? Funny that she should have a pearl in her pocket. She reacts in an unexpected way. Typical behaviour in descriptions meant for children.

CT, p. 8, ll. 1-9

(they go to the cutlers' place): She passes the test by showing manliness. We do not know whether this is because she doesn't like jewelry or has seen through it or been told by the dog. She fulfills his expectations about what a boy does.

CT, p. 9, ll. 15-17

(the advice that the girl be taken to the bathhouse): A most unfairytale-like bit of advice. Now there's nothing she can do. This is exciting because the other tests were easy to pass. This is the most sensible test. Why didn't she suggest that at the beginning.

CT, p. 9, ll. 24-31

(Sagdik slowly undresses): Good evasion. She knows exactly what is going to be checked. In view of the fact that he previously broke one of her teeth it is a surprise that he doesn't rip off her clothes.

CT, p. 9, ll. 35-
CT, p. 10, ll. 4)

(She steals the apple and gets away): She is smart. This is the very place to get the apple. Strange that we hear nothing of her feelings for him. I thought they would marry. The girl who was to be humiliated is now victorious. There are three tests to find out whether she is a girl and which she must pass to get the gold apple - which is symbolic. The mother's council is instrumental in helping Sagdik to steal the apple - so the outcome is different from what was to be expected and Beyoglu's problem is not solved.

CT, p. 9, 11. 19-24 (the reception of the girl in the village): The apple appears to represent the fountain of energy in life. The 'town hall' is modern. This implies that they cannot express themselves. Instead of something fairytale-like we get something that happens in everyday life. This is disgusting. It is saddening that the other man should be spat upon. It would be interesting to know what kind of reward they get.

CT, p. 10, 11. 3-4 (the stanza): Incomprehensible. The norm is that virginity must be preserved. It is apparently allright that boys are curs. I came at fine time and leave at a better one. She came a friend and leaves as an enemy.

CT, p. 10, 11. 7-12 (the address). Funny address. This shows that she must be interested in him, too.

CT, p. 10, 11. 15-21 (the mother and the sourceress): Again he is inactive. There are women behind everything here. She must be a black witch as the former one was a white one.

CT, p. 10, 11. 21 (turtledoves): I presume it is in order to get back the apple. Turtledoves are also a symbol. As a symbol of love the turtledoves show that something will happen between Beyoglu and the girl. He is a powerful man and the turtledoves are his messengers with human features.

CT, 11. 21-35 (The witch talks with the girl): So now she is going for a tangible sign of identification. It is exotic with the water-jar. Silly magic. Even the recognition is brought about by means of trickery.

CT, p. 11, ll. 1-15 (The girls laugh): the youngest one gets the turtledoves): Once more prejudices about girls. Funny trick. It must be difficult to laugh on order.

CT, p. 11, ll. 16-19 (the witches's council): There's a new trap here. Incomprehensible prohibition typical of fairytales. We'll get an explanation. I do not understand this term,'accustom them to the house'.

CT, p. 11, ll. 23-25 (the turtledoves' exchange): if it is hungry it will not fly. So this is the explanation. This is probably symbolic.

CT, p. 11, l. 27 (forty days): Why forty days. Forty days gives me an association to the Bible to Jesus in the desert and to the Flood: it is a period of testing.

CT, p. 11, ll. 26-27 (the girl feeds them): Surprising that she feeds them. I wonder why the witch did not want her to get to Beyoglu. When they are united in having eaten, the doves take her to Beyoglu.

CT, p. 11, ll. 29-31 (she is taken to Beyoglu who has opened his lap): This is insolent. This is cute.

CT, p. 12, ll. 9-11 (forty days): Exotic. There is a parallel to the feeding of the doves.

CT, p. 12, ll. 11-12 (their wishes): We have not been told that she wanted to be married. Her wish was expressed in the stanza. This is subtle - since the youngest daughter was the only one not to speak of marriage.

CT, p. 2-12,
11. 13-17

(they get the shop): We are back in reality. This is down-to-earth, a bit degrading with the shop. It is a bit grotesque for a prince. The shop belongs to the son so they do not own the things in common. Typical fairytale ending.

FINAL COMMENTS (SELECTED ONES):

16 F: many themes are not explored to the full, e.g. the neighbour, sons, or the old women and the girls' attitude to the marriage.

4 F: There is no coherence between the two parts, except the interpretation that it shows the absence of free will. She is brought to her beloved in a way she would not have dreamt of. Man must live through the threads of Carma. Her competitor must pay a debt from a previous life and is thus the liberating factor in bringing her across. There is consciousness on the other side.

11 F: She just accepts being married to him without any ado. This is romantic and interesting.

12 F: everything is typical of fairytales. We meet features from the exotic world and from reality. One can compare the beginning with the bitches in the end, where she is married because of her own actions.

17 F: the girl has been inside her own innermost self and brought out something, viz. the apple. The turtles were the connection to this inner self and the change in feeding ensured that the connection was intact. After 40 days the lines to her interior are open. This is what is implied when she gets married to the man who had the gold apple.

IV.2.2.5 QUESTIONS AFTER THE READING

IV.2.2.5.1 Did You like the Tale?

As mentioned (p. 33) this often only means 'in relation to the other tale(s). 'Don't knows' are disregarded.

No: 2 readers

Yes: 11 readers.

It is very cute, beautiful, with a fine sense of humour, and an exciting plot. It is for children. I do not like the women's roles. There is no logic in it.

In addition there were some comments to the effect that people associated to Arabian Nights.

IV.2.2.5.2 "The Meaning"

To tell a fairytale (3 readers). Girls are just as good as men. A reflection on a male society. One should follow instructions. The transition from youth to childhood to adulthood. Ethical/good behaviour is rewarded. Competition with other families. Girls should be virgins. One should live up to one's parents' expectations. Etc.

IV.2.2.5.3 "Symbols"

Most of these are covered in the above excerpts from the protocols. The exceptions are:

- The apple: wisdom, as with Eve in Eden; the essential things in your inner self and Beyoglu who has the apple is needed to get to the totality. The happiness that boy and girl must compete for. The wholeness one must strive for.

- The horse shows how you can conquer your instincts.

- The dog, the water, the palace and Beyoglu are the male principles which are to be united.

It is a quest where the woman is the hero (15 F).

IV.2.2.5.4 Universal

Typical children's tale.
That the sexes are equal. Maturation processes. It is a typical view of women. It shows the hidden sexuality. Something about love. That you must overcome obstacles to reach your goal. Etc.

IV.2.2.5.5 Other Comments:

This is probably a new tale written for this study. We meet with a girl who behaves in an untraditional way. It can be viewed both realistically as well as a phantasy. Etc.

IV.2.3 THE LITERARY ANALYSES OF APPLE

We received 4 protocols (1, 2, 3, 4). But as mentioned (p. 22) a Danish teammember attended a class on Apple (4).

IV.5.3.1 The Class Discussion

The class discussion took place 10 April 1981. There were c. 20 students of literature, and it was conducted by Mr. Finn Klysner of the Department of Nordic Philology, Uni.of Copenh.

Officially the students would be first-year students, but quite a few had majored in some other discipline than Danish. Student age (est.) from c. 19 to 40-odd.

The procedure was based on a plenary discussion, lasting some 30 minutes, while four of the best students made up their own interpretation elsewhere. On their return, they put forward their interpretation for discussion. The teacher's questions were few and content-wise non-directive: he just called the class's attention to features which were still left unexplained.

The following is a summary of the class discussion:

SURFACE FEATURES

A number of surface features, such as "the bath", "the bath-room", "number", and "shop" were highly unusual in fairytales, and decidedly modern. The figure of "forty" evoked associations to Noah, Ali Baba, and the like, and was considered a magic figure.

The shift in tenses was difficult to explain although there seemed to be some kind of method in it. At all events, this is also found in dreams, and as is the case in dreams different levels of time and symbols are intertwined. The fairytale could be a dream - like all fairytales.

STRUCTURE

The structure of the tale was unusual: the usual tale would start "at home" - then move "away" - and then finish "at home". The ending in this tale was "away from home", but it could be argued that it did actually end at a place which was vaguely "home", in so far as the girl got a new social identity in the end.

In a way the tale comprised two or three tales which were different, although interrelated. The first one consisted of the presentation of the father and his quarrel. The next one of the quest for the apple. And the third one her abduction. The latter two were fused in the end.

Contentwise there were also two stories, viz. a social one, starting with the men's exchange, over the theft of the gold apple, to the shop, although it constituted a most curious social degradation - unless it was just muddled in the sense that the people behind the tale had very limited, albeit realistic views: the best thing imaginable in their world is to get a shop (if so, there is no degradation: the step is

from no shop to one shop, i.e. an improvement). In this tale the girl can leave behind her female confinement, and act as a man to find her real identity. And the other story deals with sexuality.

THE UNIVERSE OF THE TALE

The characters are all prototypes in a male-dominated world - and one of the ideas is that a girl wins over a boy.

The girl is different from the other girls. From the text is it not obvious whether they fear marriage or want it, but if the latter is the case, they are not interested in the identity of the would-be husbands. No matter which interpretation is chosen, the use of the word "wishes" at the end implies that she wants to be married, but that the fathers' exchange shows that the ritualised, standardised way of arranging it cannot be used.

She does not mind, but explicitly tells her father not to worry. She is active from the very beginning, and in order to circumvent the social restrictions she puts on a male suit, and thus, to some extent, changes her sex.

The female presence, however, is found everywhere: help is to be had from women, and it is interesting that the "Morlil" can see right through her disguise. Similarly, Beyoglu is invariably aided by his mother, whose first test, at least, shows that she, too, clings to the traditional norms. Beyoglu's infatuation is explicable in so far that he starts off with an extremely positive impression of "Ali", and also notes that she has "a girl's soft look": the implication is that the role of the sexes is the same, and that he wants to see a girl. His instinct that she is a girl is very strong, even though the tests always demand that the girl abjure her female norms. Beyoglu is obviously more mature than the other boy.

THE THEMES

One theme is social ambition, best exemplified by the father to whom the gold apple represents social acceptance and riches.

Another, and more complex theme is the transition from girlhood to womanhood, sexuality; most of it played out on the unconscious level:

At the beginning, "bitches" and "curs" show a strongly negative valorization of sexuality, and it is small wonder that the father gets two things to brood over when the concept of "marriage" is introduced. Unlike her sisters, the youngest

girl, however, is not scared at the thought, although this is unconscious on her part.

In sending out the two youngsters, one of each sex, the boy's sexuality is repressed by the externalised warning. And the girl gets some male properties, externalised by the disguise, which do not change her character, or identity as a woman.

At the bridge, the boy uses violence and brutality, and kills his horse, another symbol of sexuality. On the one hand, he is not mature, and, on the other one, the bridge can only be crossed by a woman, because the goal is to attain the apple, a symbol of Beyoglu's love.

The bridge crosses a river, i.e. water, a symbol of passion. It also constitutes a transition from childhood into maturity. And in order to bring about the passage, the girl must demonstrate that she is ressourceful: she blindfolds the unconscious passion, or does away with her inhibitions.

Violence and brutality are, however, impossible in the country she enters: she must always rely on female cunning, a fact best exemplifed by her reliance on it (rather than e.g. violence) when she wants to get the apple. Accordingly, this is another strong indication that the apple can be got only by a woman, and thus stands for Beyoglu's love.

The girl also passes the next obstacle, the large water (passion), by means of a charm given by a woman, in a way reminiscent of exodus, and where the actual means, the yeast, associates to swelling and small things racing around [sperm]. By passing through passions, untouched, she can come to Beyoglu.

The tests are, then,attempts to uncover her identity. And in these tests she is protected by her lapdog, which tells her every time her virginity is threatened - hence "lap-". So the tests are also implicitly a tale of seduction averted.

The first test is of purity, and links up with her stanza.

The second test where they go to town is interesting because we meet the male norms in so far as Beyoglu is brutal. There is nothing strange about her wish for a phallic symbol (the knife), but it is noteworthy that Beyoglu does not notice that she has a pearl in her pocket, a female abdominal symbol, the counterpart of the apple.

In the last test, going to the bathhouse, she once more avoids being seduced (water = passion = consummation).

At this stage, then, there is a conflict between her unconscious sexual drive and her quest. The former problem is solved by leaving her address, and after having done so, she can return home to the old sexual norms where she has then saved her father's honour, i.e. his social status.

By undergoing the tests she has gained some experience, as is indicated by the stanza, but she has not been initiated to sexuality. And this urge for consummation is unconscious.

The turtles are spiritual, and connected with love which is not for sale for money. She dares not do things consciously but the feeding of the doves relates easily with the Freudian idea of "relaxation" - "tension", and after 40 days she relaxes so that the transference to Beyoglu can take place in a dream.

Beyoglu has finally found out her true identity, and like her, he is now conscious of sexuality. He has opened his lap. And their consummation can now take place in a legalised way (the wedding).

The apple is complex: as mentioned, it is social advancement to the father. To the girl it is unconscious sexual drives. But it is also connected with the Fall by means of a number of parallels: (a) The man with sons uses it as a kind of temptation, (b) it implies realisation: first, of her sex (when she meets Beyoglu she appears to be a man); secondly, she realises, or becomes conscious of her sexuality the moment she gets the apple (by leaving her address); thirdly, Adam (Beyoglu) shows his solidarity with Eve (the girl) - they "eat the apple" (he opens his lap

IV.3.3.2 Additional Comments from the 4 Analyses Handed in.

Genre

Fairytale: total agreement (1, 2, 3, 4)

Comment on stylistic features/modern elements: 1, 2, 4.

The question of the sisters' wish/non-wish to be married

2 also assumes that the girls do not wish to marry.

The sisters are interested in one thing only: getting married, whereas the youngest girl wants to save the family honour (3).

Characters

No direct descriptions (except for "beautiful" at the arrival at the castle): most characters have only functions, but from the actions the girl is +; Beoyglu is + (friendly) and worth striving for; the father focusses on honour and is a bit dumb (3).

Duration of tale

C. 2 months. It is set nowhere in particular (3)

Themes

"At the beginning the female sex is subjected to a negative valorisation, ("bitches") but gradually this is overridden by the use of positive words "maiden", "girl", "daughter".

A similar strand is perceived with "curs" gradually supplanted, via "boy", to identity and a name, viz. "Beyoglu".

The tale is thus one where love is negative, if it is not based on respect and knowledge of the other's personality; essentially the tale is thus an expression of a dream for relationships based on mutual love and equality, as opposed to brutality." (1).

""The quest" is externally based on the father's social ambition, but internally on the girl's movement towards sexuality and maturity.

Both the father and the girl essentially move towards sexuality, but their movement is, in both cases, unconscious.

Opposed to them are Beyoglu and his mother who are very conscious of it." (2).

"The conflicts and themes :

An actant-model illustrates some of the interests and conflicts at the start of the tale:

The girl's courage	to save the honour of the family	the girl/the family
GIVER	OBJECT	RECIPIENT
"Morlil", i.e. magic	the girl	the boy/the other family
HELPER	SUBJECT	OPPONENT

The starting point is thus the attack on the honour of the family, which makes it necessary for the girl to win the bet not to bring shame on to her family. This she achieves by courage and magic.

This is not the main conflict, however:

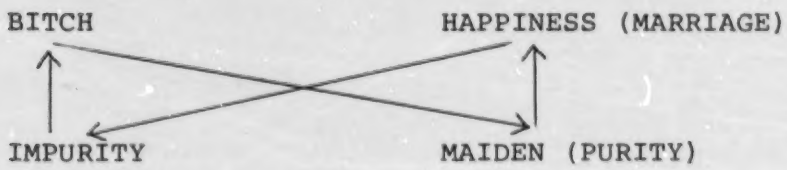
The "figure of 40 from the wedding connects with the feeding of the turtles: this, then, constitutes a test of marriage, of domestication, and a parallel to her and Beyoglu.

During the tests at Beyoglu's place, she has preserved her virginity, and hence we find another theme: virginity as a prerequisite for marriage. This is part of the tale, since the ending informs us that their wishes were fulfilled.

The tale gives us a series of contrasts

cunning	honour	maiden
brutality	shame	bitch

This leads to the following transformational model:



The model shows that the main theme that the girl who is accused of being a bitch, by means of her purity and resistance to Beyoglu, gets married to Beyoglu. If she had been impure, viz. gone to bed with him, she would have been a bitch, and not have married him.

The basic theme deals with marriage and sexuality. And the analyses show that the message is that the girl must remain pure to attain marriage."(3).

IV.3 PER SMED'S WHIP. THE RESULTS

IV.3.1 THE ESSAY STUDY ON PER

As mentioned we received 25 protocols (p. 7). They were analysed as the previous tales.

IV.3.1.1 "EXCITING - CURIOUS/STRANGE"

In general this tale seemed to have a strong dimension of "realistic - unrealistic" which was almost totally absent in the other two tales.

Exciting

There were few comments on this aspect: 6 readers, half of whom reported that they had found the last job exciting because they did not know what would happen here (34 M, 41 M, 77 F).

Curious

had more takers:

- the old woman's magical powers (2 readers). They are not strange as they are found in all fairytales (20 F); but are transferred to Per by means of the whip (49 M).

- the himphamp's help to Per (15 F); its creation; its contents and its ending (3 readers); and the fact that it is unknown (3 readers).

- the selfcontradictory aspects in the steward's promise (1 F); that he - not the wife - was punished and that Per could have a good relationship with her after the affair (40 M).

- that Per does not find out the plot against him (2 readers). Not strange that he does not realise the plotting as it is a fairytale (4 M).

- that the girl should give the wife a box (2 readers); is naked (2 readers); that the cow should want to eat the grass (2 readers).

- the accidental occurrences appear arranged (73 M); the old woman can solve those unrealistic tasks (6 F); the squire does not react to the changes (16 F, 68 F). And the fact that it is morally disgusting (41 M); and deals with the confuct-motif (79 F).

IV.3.1.2 "DEEPER MEANING"

As with the other two tales it was possible to establish some key concepts at this question:

- ownership/marriage (rights)/adultery (e.g. the ones who commit adultery will be punished (1 F); you should give some thought to it before you marry somebody (49 M). (A total of 6 readers).

- power vs. weakness (the weak ones may win in the end (3 readers); the worker's revolt against the capitalist where the worker wins only by magic (76 F)). (A total of 5 readers).

- Justice/Punishment/Good vs. Evil (e.g. One is punished for evil but an analysis of the himphamp shows this goes for others than the guilty ones (62 F)). (A total of 6 readers).

- morals (viz. the tale induces norms (34 M); the tale can only be understood by taking into account taboos (41 M)).

IV.3.1.3 "MORAL/MESSAGE"

As the previous question this, too, is arranged according key concepts.

- Adultery/ownership/marriage (e.g. thou must not commit adultery (6 readers); one should not marry a young wife (77 F)) (A total of 10 readers).

- Power, money (e.g. I wonder if the wife was after money since she liked him better after he got the 1,800 gold pieces? (33 F). All, including Per when he loosens the himphamp, show greed, extortion etc. (76 F)).

- Deceit/Crime/Good vs. evil (e.g. one should be honest and not cheat (4 readers)). (A total of 8 readers).

IV.3.1.4 SYMBOLS

- Per = the lower classes (2 readers); the good one who wins.

- his wife = shallowness (62 F).

- the steward = evil in the age of socage.

- the old woman = the good/justice (3 readers); the means for winning over evil (4 M).

- the girl = chastity trying to cover itself (34 M).

- the bull = a symbol of punishment since it is punished for jumping on the cow (34 M).

- the pot = the disgusting adultery (34 M).

- money = power (you can buy the whip (8 M)).

- the whip = power (2 readers); a phallic symbol (20 F); a man's unlimited power and right not to be cuckolded (8 M).

- the squire = the upper classes (76 F), justice (62 F).

Among the bids listed above are also some from the six readers who offered more or less coherent patterns of symbols:

a. Physiological needs: food and sexuality, exemplified in the cow which wants to eat and the bull which wants to copulate (19 M).

b. Sexuality (3 different readers, e.g. between the wife and the steward, the naked maid, and the cattle (16 F). The pot is a symbol of disgusting adultery, the girl of chastity trying to cover itself, the bull of punishment for copulation (34 M)).

c. Social symbolism: the cow and the bull: copulation

the upper classes	the upper classes are ridiculed by the lower classes
the lower classes	

d. Symbols of power relationships:

A. the old woman - B. the steward - C. Per Smed

The movements are B→C A→C C→B (4 M).

IV.3.1.5 Other Comments

In addition to the above comments there were others e.g.

a. to the effect that this was normal for fairytales, unrealistic etc. (8 readers)

b. references to the narrator (2 readers)

c. references to society and societal norms (5 readers)

d. references to the attempted murder (2 readers).

IV.3.2 THE INTROSPECTION STUDY ON PER

The 17 readings have been dealt with as those on the Snake (p.29 above). In general there are less comments on this tale than on the others: 4 F made virtually no comments, and 11 F, 12 F, 17 F none from CT, p. 9.

IV.3.2.1 Special Features with Some Readings

6 M had an empathic way of reading and identified with Per.

6 M and 7 M reported on visualisions.

7 M had a high number of predictions.

There were quite a few readings which were pure surface readings, e.g. 3 F, 10 F.

IV.3.2.2 Linguistic and Stylistic Comments

10 F made comments on the language all along. 16 F started by commenting on the language but then moved on to the genre features in the tale. In general the readers have discussed the absence or appearance of genre features more often with this tale than with the others, and some actually doubt the authenticity of the tale.

Five readers knew the 'himphamp' idea from other tales.

IV.3.2.3 Previous Readings

Six readers commented on previous tales, notably in connection with the old woman. But in one case, that of 17 F, her reading was clearly influenced all the way by her reading of Apple.

IV.3.2.4 Reports Given during the Reading of Per

As mentioned these are given in a condensed form (p. 29).

PLACE	COMMENTS
(The title):	A bit special. That Whip indicates something sexual.
CT, p. 1, ll. 1-2	(Per Smed introduced) This is Denmark long ago. I remember Holberg [18th century writer] where people were named after their trade.
CT, p. 1, ll. 6-7	A typical fairytale opening. A fairytale for children. He is lucky to get a young wife when he is old. She probably married him for money. A pity for the wife that he is old. Old vs. young emits sexual signals. An imbalanced relationship.
CT, p. 1, ll. 11-17	(the steward and Per's wife have an affair): Traditional view of women caving in to flattery. She seems flirtateous and wicked. A third party. The eternal triangle.
CT, p. 1, ll. 17-28	(the steward wants to get rid of Per ; and the wife consents conditionally): There is no explanation about their initial contact. It is exciting from the very outset. What a cowardly steward to implicate the wife. The conditions concern his honour and Per's life.

Either you kill or you don't - she cannot be very bright. It seems as if she doesn't know the expression. It is selfcontradictory. It is a paradox. It may mean that the steward will not do it himself but arrange an accident. It must mean that he must get out of their lives but not necessarily get killed.

CT, p. 2, ll. 5-12 (the first task is presented: Per must pave the manor): Funny. 24 hours is magical. It is a nice way of having him work himself to death. A trick to introduce the squire. The steward has decided to cheat the wife and kill Per for he has invented the job.

CT, p. 2, ll. 18-20 (Per runs away): A nice way of getting rid of him. The relationship to the steward is feudal as there are reprisals if he doesn't accomplish it. Strange that he doesn't wonder about the job.

CT, p. 2, ll. 21-25 (The wife is happy and gives him money). She is nicer than the steward. She feels a bit for him. He ought to find it curious that she gives him money.

CT, p. 2, ll. 26-27 (the meeting with the old woman in the wood). Typical fairytale. I always wondered what the old woman was doing there. She is the helper. She thwarts their plans. She is intuition.

CT, p. 3, ll. 5-12 (the old woman will help him): She suggests a deal. She has magical powers, for Per cannot pave. She has got the solution to his problem. She is a helper but demands money which is unusual.

CT, p. 3, ll. 24-26 (the steward fears Per has supernatural contacts). It may be a specific local troll or magic in general. The steward knows there are trolls in the district. It may be the old woman.

CT, p. 3 (bottom): What about the squire? How can Per get the money when the squire doesn't know about it.

CT, p. 4, ll. 4-11: (Per must plant a wood in the swamp as his second task): We understand that he must do three tasks. The swamp is a symbol of danger and when it is to be transformed it is obvious that the tasks are dangerous to Per - it may be a process within himself. The task is more demanding and still it is not passed on directly from the steward. The figure of 600 is twice the previous amount. First 300 - then 600 - next time 900 - as magical figures. He will be helped.

CT, p. 4, ll. 17-20: (Per flees the second time): He is not a real hero but relies on help. We are in for a repetition. I daresay the wife is callous. The wife's reaction is superficial and he ought to wonder about that - in general it seems as if their relationship is shallow.

CT, p. 4, ll. 5-12: (the old woman promises to plant the wood): Once more there is money. He gets assistance. She can foresee things. It implies danger for him. The frosty mist must be symbolic. It is a strange warning - apparently against the new state she has introduced him to.

CT, p. 4, l. 25- p. 5, l. 7: (Per finds the wood and goes through the mist): He solves the task and the wife does not get rid of him. A manor surrounded by a swamp and then a wood is unusual - it is usually fields or a moat - I wonder what they lived from. First we meet with paving which is to establish a basis - then the trees, i.e. growth - so the mist probably shows that it is not entirely without danger to grow as you may loose your way.

CT, p. 6, ll. 10-12	(Per knocks at the steward's): Still no information about the squire's reaction. Strange that Per doesn't ask for his money. as he usually does.
CT, p. 6, ll. 19-24	(Per must make a himphamp): This is the third task. Imaginative steward so it's small wonder the wife fell for him. It is a nonsense word. I don't know what it is. I associate to haschish.
CT, p. 7, ll. 1-8	(the sum of money and Per's wish to leave): 900 as expected. Tiresome repetitions. The structure is clear (1) an order (2) which cannot be fulfilled leading to (3) flight. Once more this impassivity leads to flight.
CT, p. 7, ll. 19-22	(the old woman reveals the plot): Clearly not a Danish or German fairytale as they are never that explicit. Per seems a bit dull since he hasn't grasped long ago what is going on. Incredible that he must be told about it by an outsider.
CT, p. 7, ll. 23-27	(Per gets the whip): This is a magic whip. It is a means. Perhaps the steward will break the whip. It associates with phallos.
CT, p. 7, l. 27- p. 8, l. 4	(the description of the steward and the wife in bed): This is not a fairytale for children. You would never have written this in an old fairytale. So he is to be killed by the steward right there. Then she must have been to bed with the steward and then with Per - incomprehensible. So the three of them are going to bed together. I simply don't understand why she wants to get to bed with him.
CT, p. 8, ll. 11-15	(the old woman gives him instructions): I associate to another fairytale. This will be a funny himphamp. This is gross.

CT, p. 7,
l. 15-16 (three marks) I wonder why she gets them although the figure of three is symbolic and frequent in fairytales.

CT, p. 9,
ll. 14-17 (the naked maid) Of course. The history becomes more emphatically sexual. This is in keeping with the concreteness of the whole thing.

CT, p. 9,
ll. 18-23 (the maid boxes the woman) Disgusting and odd for she must be able to hear it is the wife who is yelling. Why should she become part of it as she is innocent. The derogatory word for the woman shows it is the maid's view. Odd as servants don't slap their masters.

At various places on this page and the following ones some readers laughed out loud.

CT, p. 10,
ll. 8-10 (The three are stuck together and get a beating): It becomes increasingly grotesque. Now Per has made something funny with three people and a pot. Instead of talking with them, he prefers to beat them as the worst punishment he can conceive of. Strange that the poor maid is to be beaten.

CT, p. 10,
ll. 13-17 (the girl gets hold of the grass) Low humour. She covers herself out of chastity. Nice of Per to see to it that she is covered.

CT, p. 10,
ll. 18-25 (the cow gets stuck): This seems to be a sexual humiliation which compensates for Per's own being cuckolded. It is not pleasant to have a cow with a wet mouth between your legs.

CT, p. 11,
ll. 13-20 (the squire comes out in his underwear): The punishment is at long last increased by public ridicule. I wonder if the squire will get stuck on to it too.

CT, p. 12, ll. 15-18 (the squire talks to Per): I wonder how he knows that Per is behind it. The squire would hardly behave like that in real life. So everybody who is stuck on to it constitute the himphamp, I see.

CT, p. 12, ll. 23-27 (Per sets his conditions): Harsh conditions. Funny that the squire should accept the demands that easily. Then the figure is doubled up 3-6-9-18.

CT, p. 13, ll. 8-11 (Per keeps his wife): Curious ending but it is nice that his wife subordinates to his wishes. Typical attitude that if people are beaten they behave. Surprising that Per should be doing fine. Strange that he wants to keep that wife. I like the ending after all his ordeals. It shows that she respects him. It probably means that they have a fine sex-life after that affair. Incredible in view of her attempts to have him killed. The wicked steward is gone and the wife's views don't matter.

Spontaneous Comments after the Reading (Selected)

3 F: Silly tale. Evil is chased away in the end. But it is odd with the wife.

14 M: A curious tale with coherence and a sensible ending.

17 F: Somehow or other he has vanquished the differences between himself and his wife, but she may symbolise something inside himself.

6 M: I consider this a modern fairytale because of the erotic elements.

12 F: Things went fast towards the end. The whip is used for chasing everybody out of his house and getting them bundled together in a comical fashion. He sets two conditions for loosening them. And then order is restored.

IV.3.2.5 QUESTIONS AFTER THE READING

IV.3.2.5.1 Did You Like the Tale?

(Only clear answers included, cf. pp. 33 and 52)

Yes: 6 readers
No: 5 readers

- It is fun for children. It is not for children at all. It changes in the middle. It is too superficial. It has really got something - and then you even laugh. It uses the form of the fairytale but is not one. It has a very unpleasant view of women. It has something to do with class differences. I can identify with the lower class milieu.

IV.3.2.5.2 "The Meaning"

- To amuse. Money. Per gets money and his wife to himself. A man's maturation process from weakling to a man with authority and strength. It may be that Per regains his potency after this affair. Per gets richer but only by exploiting the system, not changing it. Equals strike it off best: the wife is young, Per is old. One should be faithful to one's husband. Life is so that one may get dissatisfied with a partner and fall in love with somebody else - and here we cannot tell if the steward is more wicked than Per or not. It's about a pure marriage and how to overcome crises even when there are differences between the man and the woman. It is the kind of humour you would meet with in an age where you compensate for suppression by seeing the squire in his underwear. To get rid of aggressions by laughing at humiliation.

IV.3.2.5.3 Symbols (Selected)

Inane comments are not necessarily included.

- Per: helplessness. The development from boy to man.

- his wife: beauty. What is pure, young, and beautiful inside Per himself.

- the old woman: she comes out of the unconscious as an energy to help one in extreme situations. Justice. Intuition. The inner voice.

- the figure of 3: the tests are a staple in fairytales. 3 is magical. Three makes out a whole.

- The whip: justice; power; Per's potency.

- money: power.

IV.3.2.5.4 Universal features?

- A woman must stick to her husband. Adultery is punished.

- to stand by one's indisputable right.

- it is vulgar and not universal.

- the moral that a man has to undergo ordeals to get what is good in society.

- the social point of view that you try to get across the barriers.

- as long as one needs something (here the whip) it is of use, and when there is no longer a need for it, the magic is over.

IV.3.3 THE LITERARY ANALYSES OF PER

A total of 4 essays were received (10 F, 11 F, 12 M, 13 M). They are given in condensed form below:

Genre

Fairytale: total agreement (10 F, 11 F, 12 M, 13 M)

Style, stylistic features, etc.

Referred to by 11, 12, 13. The latter two refer specifically to oral tales from "almuen", i.e. the lower classes, but both also indicate that the tale might not be authentic (in principle), and 10 finds the sexual overtones so crude that she doubts the tale's authenticity.

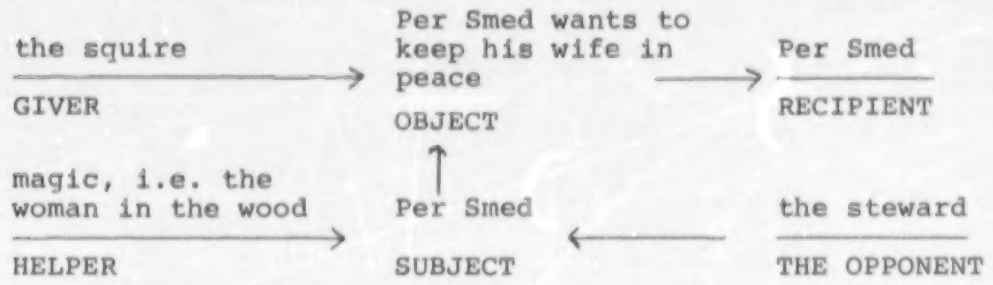
Place

The place is explicitly stated to be a "manor-house society" by 12 M, 13 M, and feudal.

Structure

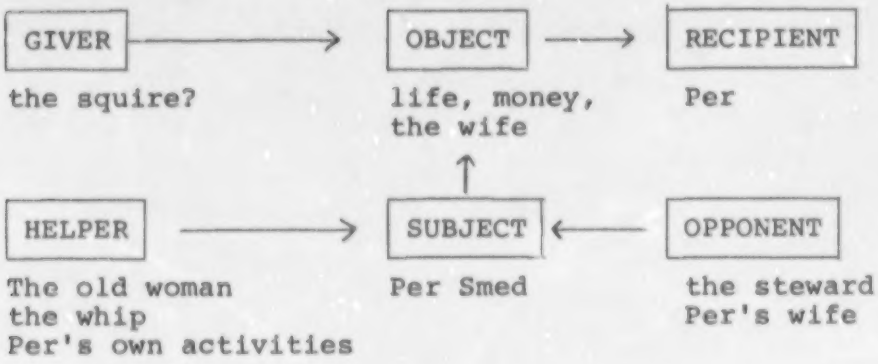
All identify three stages at the purely narrative level: Introduction; the task; and the "solution to the problem" beginning when Per meets the old woman the third time. The problem of "home"-"away" is also expounded on, and it is pointed out that most of the action is actually "away", with a number of comings and goings.

"An actant model illustrating the surface structure:



It illustrates how Per becomes his own master again, regains his wife as his property. The squire being the highest authority in Per's universe, he also revolves the problem." (10 F).

"An actant model can describe the surface themes as follows:



Following the tale, Per starts out trying to preserve life, then to get money, and then, finally, almost as the outcome of success, to regain his wife.

By the first and second task the helper is exclusively the old woman's magic powers, but the last time, he is awakening, he wants to find her, to be informed. And once he gets the whip he starts acting with considerable independence." (12 M).

Magic figures

All identify the magic figure of 3 all over the tale, and it is pointed out (11 F) that all the other figures are divisible by 3.

THE OLD WOMAN

Apart from being a helper she is considered the embodyment of NATURE which corrects injustices done in the SOCIETY/ CIVILIZATION of the manor-house. (13).

The figure of 3 (coins) is identified as indicating either that he pays her by having sex with her, and this leads on to the interpretation that the whip is a phallic symbol, so that the tale shows how an old man can satisfy his wife so that they live contentedly (11 F). Another interpretation is that she is a prostitute who reawakens his sex drives. Once he has regained sexual potency, externalised as the whip, he can satisfy his wife (12 M).

MANIPULATION OF PER/DEVELOPMENT

It is noted that at the beginning he is totally unaware that the steward and his wife commit adultery and that the squire does not issue the commands. But by the time of the third task there is, as hinted above, a difference, and a more conscious way of acting on his part, so that he is ready for the revelation of what is actually going on. From here on he grows in power, at the social level too, where he can even, for a brief time, humiliate his opponents as well as others.

THE HIMPHAMP

is looked upon as being grossly sexual in its build-up: fixed on copulation (the nicest comment being that it is an old-time porn story). As the solution to his problem, there are two different interpretations: One that Per actually shows his sexual prowess by means of the phallic whip. The other that he does not solve the problem but can only punish his wife and the steward by having them "frozen" in some anal or genital-fixed position, and thus ridiculing the sexual act only: he does not regain his power as a man, but can only expose sexuality (10 F).

THE SOCIAL HIERARCHY

(see also Place above). The hierarchy is highly feudal with the squire on top, and Per at the bottom. The steward usurps the right of ownership and the right of authority, and thus threatens the system (13).

SENDER AND AUDIENCE

The tale reflects on the norms of the lower agrarian classes and their attitudes to the social hierarchy, the squire, the steward, work, the demands made on common folk, the poor pay, the helplessness when faced with authority, adultery, and lies. The tale shows compensation for this suppression by means of wishful thinking: the underdog in command, setting his own conditions. Justice will win. The poor becomes rich. The old man is able to hold on to a young wife,etc. - and these elements are, in isolation, realistic (12).

"Some features, e.g. the shift when the "beautiful, young wife" is spoken of from the maid's point of view, illustrate, together with many other small signals [quoted extensively] that there is a narrator juggling with the tale at some distance to the happenings"(13; also 11).

"From a sociological point of view the tale concentrates on the conflict between Per and the steward. Per is the loyal craftsman in the agrarian, feudal society who wants to enjoy his new wife. The steward is the ambitious representative of the middle classes who usurps both the public sphere (by abusing the squire's authority) and the private sphere (by taking Per's wife). Accordingly he should be punished. The audience of the tale must therefore have a collective consciousness where one can identify either with the small craftsman or with the squire. But since the squire is punished, I think the best reader would correspond to Per as far as his views on society are concerned" (13; also 12).

THEMES

1. Evil vs. good

2. Justice, exemplified by the intervention of super-NATURAL-powers (13).

3. Riches vs. poverty, but related to terms where these are realistic, as opposed to many other fairytales where the wife and the money would be "the princess" and "half the kingdom" (11).

4. The problem of impotence on the part of an old man (10 F, 11 F, 12 M).

5. Acquisition, and robbery.

"Money plays a great role in this society, and even the old woman in the woods demands money: even though the society is feudal, money is all-important" (13 M; also 10).

The wife is an object (10 F, 12 M, 13 M);"a valuable property to both Per and the steward (13 M) and at the same time the indirect reason for the whole plot: one theme is theft ("værdiberøvelse"). This presupposes that we sympathise with Per. *Ideologically* speaking this is done by having him helped. The just Per is aided as opposed to the unjust steward. When justice (Per) is threatened in society, nature (the old woman) steps in to reestablish the societal order.

On the *socio-economic* level Per is positively valorised, hence he regains his wife and gets the money, whereas the steward usurps, i.e. commits crimes.

This can be illustrated as follows:

Per Smed	vs.	the steward
IDEOLOGICAL LEVEL		
is helped by supernatural powers = power over nature		no power over nature
demands honesty and justice		no honesty, no justice
SOCIO-ECONOMIC LEVEL		
knows his place in the manor-house society, and wishes only to keep his wife. Obtains justice and property; even gets some money.		usurper, exploiting the squire's authority; wants to take another's wife; looses property; looses money.

Per Smed thus wants to preserve status quo while the steward threatens it, viz. both Per and the squire.

When the theme is identified as theft the structure of the tale is also divided in three: theft (although Per does not know so) leading up to his getting things back.

At the ideological level the narrative moves through the stages: (1) ignorance (of the plot), (2) non-ignorance (he knows the tasks, but not the basic reasons, i.e. the steward's plot). (3) knowledge/realisation (after the third visit to the forest).

At the socio-economic level the narrative is as follows: (1) theft ("værdiberøvelse") - (2) non-theft (he manages the tasks and gets money but is ignorant of the reasons for the tasks) - (3) re-acquisition of property (the whip gets him his wife back as well as money).

Following the idea of spheres of power based on ethics by Propp (i.e. differentiation between good and evil) we find the following spheres: (1) Evil which will keep the hero from attaining his goal, (2) the giver who supplies the hero with magical things, (3) the helper who supports the hero, (4) the princess and her father, (5) the sender who sets the action going, (6) the hero, and (7) the false hero's spheres of power. In the present context it does not apply exactly: the steward covers both Evil (1), the sender (5), and the opponent (7). And as for 4, Per only recovers a loss.

The message is that the underdog may be subjected to injustice without the squire's finding out. In this tale, outside superior powers intervene. But this mystic domination by Nature can only be exerted on behalf of Good"(13).

V. THE QUESTIONS ASKED ABOUT ALL THREE TALES AFTER THE READINGS:

As mentioned p. 17-18, only the readers in the introspection study were asked to make comments on all three tales.

V.1 "Any Story Which Appears Familiar"?

As for familiarity, the readers tended to refer to themes, structure, elements in the fairytale genre (7 out of the 17 readers).

Apple made 1 reader refer to the Princess on the Pea, and another to Arabian Nights.

Per made 1 reader refer to Danish classics (Blicher Holberg), 1 to another fairytale, and several said it was probably modern/constructed.

V.2 Is There Any Story You Prefer?

Apple was favoured by 8 readers for being e.g. fairytale-like, imaginative, poetic for children, for dealing with development in human life.

Per was mentioned by 5 readers because it was funny, was Danish, dealt with the role of women, and showed lower class life.

Snake was mentioned by 2 readers as having been a good point-of-departure for a discussion, and dealing with universal problems.

V.3 Any of the Tales that Seemed Alien?

a) No: 6 readers

b) A little/Something:

Apple: the milieu; with associations to Arabian Nights, veiled girls; to Egypt and Turkey.

Per: because of the poor plot

Snake: because wicked snakes are rare in Danish fiction.

V.4 The Remaining Questions

The remaining questions yielded nothing of interest.

VI. CONCLUDING REMARKS

On the previous pages we have illustrated three methods for eliciting readers' responses on the three tales we selected for our study.

The methods have not been used with the same groups of readers and their responses have also been "committed to paper" at different times in relation to the actual reading. Furthermore the amount of potential "literary experience", e.g. the number of books people in the three groups have read, has also been different, as has the level of abstraction we would aprioristically expect.

In the introspection study we have got information about what happened with the readers' views on the stories during the reading, about their expectations, and especially about the passages which prompted the verbal responses and which are therefore important to the experience.

In the essay study two of the questions posed apparently generated fairly clear concepts about the fundamental issues in the tales in a way which was comprehensible to and could be verbalised by the readers in our core-group (Report 10).

In the literary analyses we meet with the holistic views on the tales.

The studies supplement one another. And they also show that the same place, indeed, the same tale may bring out totally different, legitimate responses and which can then be tested out for generality in a major study.

As indicated in the foreword, a report on the construction of questionnaires charting the readers' responses would have illustrated the use to which the information in this report would have been put in the framework of the project. It is, thus, not until questionnaires had been constructed the value of the information could be fully assessed.

At the time of writing, questionnaires based on Danish responses have been constructed in Denmark. They can, however, only be used for testing filling in time and whether questions with lay-outs used are unambiguous, as the "Fairytale" project has been closed (see the following appendix).

FAIRYTALE

An Interdisciplinary Turco-Danish Study of the Collective v. the Individual Nature of the Response to Literature

Report No. Appendix to Report 13

Title: INFORMATION ABOUT THE TERMINATION OF THE TURCO-DANISH PROJECT

Author(s)/Editor(s): (lay-out only) Cay Dollerup

Date, original: June 1984 **Revised:** Same

Last Revision: Same

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June 1984

STATEMENT OF TERMINATION

The Turco-Danish project was ended 31 December 1982 by common agreement as it was realized that the project could not be carried out the way originally planned.

Dilek Doltaş

Cevza Sevgen

Carsten Rosenberg Hansen

Iven Reventlow

Cay Dollerup

ACCESS TO THE FILES OF THE PROJECT IN DENMARK

In accordance with normal Danish scholarly practice, the files of the project, containing all the background information as well as the correspondence, are open to inspection by outside scholars.

Access

At present the files can be consulted at a two-day notice at the library of the Department of English, University of Copenhagen.

This may not be feasible to all, so another option is to have the files sent as photocopies (which should not be returned). Copies of the files can be ordered from the Department of English, University of Copenhagen, Njalsgade 84, DK-2300 Copenhagen S, Denmark. The price charged will be the production price, at present Dkr. 0,25 per page (c. 3 US cents) + postage.

Please take note: neither in the cases of personal inspection, nor in cases of photostat copies can or will we undertake any selection of documents. This means that many documents, e.g. drafts, may turn up several times in the same form in the files.

However, in case the request is directed towards a specified and identifiable letter, minute, report etc., only the item requested will be sent.

The files

In each case the length of the file is an estimate.

Files covering especially the work in the project (data-collection/coordination)

Chronological files (all correspondence, and material in chronological order): 2,500 pages

External correspondence: 200 pages

Finances: 500 pages

Internal correspondence in Denmark: 1,000 pages

Internal correspondence with Turkey: 1,500 pages

Danish folkloristic work group: 200 pages

Selection of the Nine Tales Used in the First Selection Study: 500 pages (i.e. background material for Report 7).

Danish Empirical Selection Study of Spring '81: 1,000 pages (background material for Report 8).

Establishment of the groups of readers in the Core-group: 200 pages (background material for Report 10)

Establishment of the final texts: 2,500 pages (background material for Report 11)

Literary Analyses and Essay Responses in Denmark: 1,500 pages (background material for Report 13)

Introspection Studies in Denmark: 500 pages (background information for Report 13)

Files behind each report (i.e. drafts and correspondence) in Denmark

The contents of the individual reports are indicated. For the full title, please see the last page of the present report.

Report 1: the original plan, of 10 pages (written in cooperation with Turkey): background material 200 pages.

Report 2: Turkish Report, q.v. below: 15 pages

Report 3: Turkish Report, q.v. below: 50 pages

Report 4: Turkish Report, q.v. below: 60 pages

Report 5: The revised plan, of 13 pages (in collaboration with Turkey): background material: 500 pages.

Report 6: Turkish Report, q.v., below: 60 pages.

Report 7: Description of the original nine tales, of 110 pages (with Turkey): 1,200 pages.

Report 8: The results from the Danish selection studies in 1979, of 64 pages. Background material :300 pages.

Report 9: Turkish Report, q.v. below: 150 pages.

Report 10: The coregroups in the project, of 24 pages. Background material: 200 pages.

Report 11: on the three texts actually chosen, of 182 pages (with Turkey). Background material: 1,500 pages.

Report 12: Turkish Report, q.v., below: 300 pages

Report 13: Danish essay, introspection, and critical studies, of 81 pages. Background material: 1000 pages.

ACCESS TO THE FILES OF THE PROJECT IN TURKEY

The files can be consulted by contacting the Turkish team in writing or by telephone:

Drs. Dilek Doltas and Cevza Sevgen
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Bebek, Istanbul
Turkey

Telephone: 163 1500 ext. 606, 623, 300 or 302

Up to three reports, copies will be prepared and mailed free of charge by Bogazici University. Those who wish to receive more than that will be asked to pay the production price only - if sent by third class mail. The price of photocopying is at present 10 Turkish liras per page (3 U.S. cents).

Files

Turkish Empirical Selection Study of Spring '80: 1000 pages (background material for Report No. 9).

Introspection Studies - Responses recorded in Turkey: 600 pages (background information for Report No 12).

Essay Studies - Responses recorded in Turkey: 1200 pages (background information for Report, no. 12)

Files behind each report

The following reports were prepared by the Turkish team members alone. More background information on these reports can be obtained by writing to the Bogazici University address given above.

The below titles are only indicative and the full titles are given on the last page of the present report.

Report 2, a bibliography of 9 pages.

Report 3, a discussion of fairytales in tradition and literature of 12 pages.

Report 4, setting the project in a context of modern criticism of 17 pages.

Report 6, a theoretical frame and the working hypothesis of 50 pages.

Report 9, the Turkish selection procedure of 46 pages.

Report 12, on the Turkish Introspection and Essay Studies of 130 pages.

REPORTS AND WORKING PAPERS FROM THE "FAIRYTALE"-PROJECT

The following reports and working papers have been written in connection with the project. They are listed according to their order in the project's progress. The dates given are the dates when they were finalised.

Report 1. Dollerup, Cay (ed), "Plan for an Interdisciplinary Turco-Danish Pilot Study of the Collective v the Individual Nature of the Response to Literature" (1/2/ 80), i + 11pp = 12 pages.

Report 2. Doltaş, Dilek (ed), Cevza Sevgen, Nurdan Sümer, "Bibliography" (11/3/79), i + 9pp = 10 pages.

Report 3. Doltaş, Dilek (ed), Cevza Sevgen, Nurdan Sümer, "Fairytale in Tradition and Literature" (1/2/80), i + 10 pp =11 pages.

Report 4. Sevgen, Cevza, "The Fairytale Project in a Context of Modern Criticism" (6/12/79), i + 17 pp = 18 pages.

Working paper 1. Dollerup, Cay, "Fairytale. A Preliminary Sketch of the Hypotheses Put Forward (13/3/80), i + 25pp = 26 pages.

Report 5. Dollerup, Cay (ed), Dilek Doltaş, Yılmaz Esmer, Iven Reventlow, Carsten Rosenberg Hansen, Cevza Sevgen, "Plan for the Experimental Set-up in Stages 1 and 2" (10/11/79), i + 13pp = 14 pages.

Report 6. Doltaş, Dilek, "Theoretical Frame and the Working Hypothesis" (8/7/80), i + 50 pp = 51 pages.

Report 7. Dollerup, Cay, Dilek Doltaş, Iven Reventlow, Carsten Rosenberg Hansen, Cevza Sevgen, "The Nine Tales for the Selection Study. The Texts, Their Authenticity, Translation Procedures, the Texts in English, and the Question of "Identity" between the Danish and the Turkish Texts (4/3/82), i + 118 + i pp = 120 pages.

Report 8. Dollerup, Cay (ed), Iven Reventlow, Carsten Rosenberg Hansen, "Report on the Selection Procedure Based on Readers' Responses to the Original Nine Tales in Denmark" (21/1/81), ii + 65 pp =67 pages (24 is followed by 24a).

Report 9. Doltaş, Dilek, Cevza Sevgen (eds), Yılmaz Esmer, "Report on the Selection Procedure Based on Readers' Responses to the Original Nine Tales in Turkey" (25/1/81), i + 44pp = 45 pages.

Working paper 2. Dollerup, Cay (ed), Iven Reventlow, Carsten Rosenberg Hansen, "Outline for the Additional Pilot Studies in Denmark in Stage 1 (30/9/80), i + 12 pp = 13 pages.

Report 10. Dollerup, Cay, Dilek Doltaş, Iven Reventlow, Carsten Rosenberg Hansen, Cevza Sevgen, " A Discussion of the Various Groups of Readers in the Fairytale Project, with a Detailed Discussion of the "Core-Groups" in Denmark and in Turkey" (17/10/82), 21 pages.

Report 11, Dollerup, Cay, Dilek Doltaş, Iven Reventlow, Carsten Rosenberg Hansen, Cevza Sevgen, "The Three Tales Chosen, the Establishment of the Texts and the Charting of Deviations, with a Collation of the "Original Tales", the Check Translations, and the Danish and Turkish Texts" (12/1/83), i + 182 pp = 183 pages.

Report 12. Doltaş, Dilek, and Cevza Sevgen, "Introspection and Essay Studies Conducted in Turkey" (3/12/82), ii + 6 + i + 130pp = 139 pages.

Report 13, Dollerup, Cay, Iven Reventlow, Carsten Rosenberg Hansen, "The Studies of Readers' Responses to The Snake, The Gold Apple, and Per Smed's Whip in Spring '81 "(26/7/83), 81 pp + "Information about the Termination of the Project" (June 1984), 7 pp = 88 pages.

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